

OPERA STRAIGHT FROM MOSCOW.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 8. No. 101.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, August 30th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION.

(Darenty.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

A THUNDERBOLT MUSIC NIGHT

By P. P. Eckersley.

RADIO ACROSS THE "HERRING POND."

By F. A. Mackenzie.

BROADCASTING THE WORLD OVER.

By Bernays Johnson.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 1-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

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Misgivings of a Mediævalist.

By SIDNEY DARK.

[Mr. Sidney Dark, author and journalist, is Editor of "The Church Times."]

IT is my misfortune to be a very old-fashioned person. It is, indeed, more than a misfortune, it is a real tragedy for an old-fashioned person to be born in this very new-fashioned age. I am appalled when I count up the number of new contrivances that have been added to everyday life during the fifty years or so that I have been numbered among the children of men.

The telephone was almost unknown when I was a boy, and I have seen the coming of the motor car, the gramophone, the aeroplane, the beginning of wireless telegraphy, and now this amazing contraption, which has become an essential in every self-respecting villa, by which the voice of Melba is brought to the humble fireside. My trouble is that I could do very well without any of these new and strange devices, and I wish—oh, how fervently I wish!—that I had been born in a simpler and less well equipped age.

The telephone is the curse of my working day, and the gramophone the curse of what might be my restful evenings. As for the crystal set that adorns my mantelpiece, it terrifies me. In a simpler age it would have been regarded as a device of the devil, and, being true to type, I more or less accept that point of view. In a simpler age its inventor would have been burned. I am by no means sure that that would not have been a very wise proceeding.

I am bound to make these frank con-

fessions, in order that the readers of this article may thoroughly understand that it comes from the pen of a hopeless obscurantist, of a person incapable of appreciating the progress of civilization, of a mediævalist capable of looking sadly on telephone, gramophone, and radio set and murmuring to himself, "Oh, progress, progress, what crimes are committed in thy name!"

What good came of it at last? asked little Peterkin. He was a most insistent questioner, and he put a question which has never been and never can be adequately answered. Most of the inventions of our age have led to the tightening up of the world. We are all brought nearer to each other, and who dare deny that that may be for our ultimate good even though it means our present annoyance? I can live forty miles from London, and by means of the telephone, more or less, direct things at my office. That certainly saves me a longish railway journey. It makes it possible for me to do two things at the same time. But if you are old-fashioned, you always have a lingering doubt whether man was ever intended to be a conjurer.

(Continued overleaf in column 3.)



MR. SIDNEY DARK.

A Thousand Magic Nights.

By P. P. Eckersley.*

[On Monday, August 10th, the B.B.C. celebrated its thousandth night of broadcasting. To mark this important occasion, Captain Eckersley gave the following interesting talk, which we feel sure that listeners will like to read, even if they heard it spoken.]

It is related that Scheherazade, to win a husband and to keep her life, told for a thousand nights a thousand stories. Each night, to an audience of a king and a little girl, she told her story, and so successful was she that finally she was rewarded. Someone was clever enough to collect the stories she told, and the thousand nights' entertainment are now immortalized under the title of "The Arabian Nights."

Awaiting a Burton.

It will be related how the science of wireless telephony, to gain immortality, was made to tell stories not to a king and a little girl, but to the world. Replace the charming Scheherazade by the B.B.C., call the king and the little girl the listeners, remember that this is the 1,000th night, and you will see my drift. We await our Burton, our stories have been expurgated before and not after their original telling; but even now the machinery of judgment is prepared. What is to be the verdict? What is yours?

I may be pardoned, perhaps, for indicating that the immortal lady had no easier task than ours. She had to please one man and a little girl. The latter, one would judge, was not greatly inclined, either from motives of prudence or of taste, to differ greatly from the king. We, on the other hand, have tried to please not one or two, not this taste nor that; we have had the taste of appealing to John and Mrs. Citizen in all their diversity of taste, culture, and innocence.

On the Highbrow Side.

The chief criticism of our work, and one of which we are rather proud, is that we err on what has been called the highbrow side, a thing Scheherazade never did. One likes, however, to feel that we pay our public the compliment of giving them something slightly better than they think they like.

We look back in no spirit of complacency on what has been done. In all humility, we ask, could it have been so much better? (Cries of "Yes.")

Our thousandth night may give us pause to look "back on the way we have come, and forward to the summit whither our way lies." I have in my hand the first programme ever transmitted by the B.B.C. I see that the Duo Art Piano is the star artist. There is a redeeming feature, as a cryptic note informs me: "At the piano (presumably not the Duo Art) Mr. L. Stanton Jefferies, L.R.A.M." It is nice to feel that Mr. Jefferies is still with us and has been at all sorts of things besides at the piano.

Stimulating the Imagination.

The art of pleasing a critical audience has grown imperceptibly, perhaps, from day to day; but I would ask you to throw back your minds to the beginning and judge progress relatively to that beginning, not to yesterday. Realize that although we have far to go, we have not stood still. I can, perhaps, speak with more freedom of the art of programme building, as I know nothing about it. It seems to me that broadcasting owes its appeal more to the stimulus of the imagination than to a pure appreciation of sounds. A sound always suggests a background, while sight, in its photographic completeness, leaves no room for an

impressionistic interpretation sympathetic to the observer. This is why some people think that, to be artistic, a photograph should be slightly out of focus.

Our method of story-telling is, then, to suggest. In a broadcast play it is every man his own back-drop. Our medium is to stimulate imagination. It is along these lines that programmes (apart from giving the best music, played by the most outstanding performers) have developed, and will develop. This argument, if rightly interpreted, gives the lie to the theory that we are, in our method, spoon-feeding the listener and reducing his mental digestion by a continual diet of slops to something painfully inadequate. Of the medium whereby the story finds its way to your listening ears I speak with some familiarity and, I hope, modesty.

In facts and figures, 1,000 nights ago we spoke our first News Bulletin from one station alone; now we speak from twenty-one, and one of them is heard far beyond the confines of these islands, and even beyond Europe. Certain it is that the democratic policy which treats a listener in the depths of the country little differently from his *compatriote* in the most densely populated industrial area, could only have been followed by having one body in control of all British broadcasting. Technically, we have been, and are, able to view our problems in a national and not a parochial spirit. Our future must be in terms of public service. Alternative programmes for all must be our slogan for the future.

Pointing the Way to Progress.

For 1,000 nights we have told our story, and it is for you to judge us. If Scheherazade had undeservedly met her doom on her 1001st day of captivity, the cult of story-telling would not have died with her. If the present management and control of broadcasting is to terminate, broadcasting as an art will not die with us. In the many developments of post-war Britain, we have the evidence of similar, but foreign, organizations to show that we have by our constitution of a unified control pointed the way to progress to the world.

Once more may I reiterate that we have striven during this time to carry out the great responsibilities entrusted to us in the spirit of public service? The Scheherazade of the B.B.C. says good-bye to you after her 1,000th story, and she hopes you have appreciated her art, and she says: "Remember that we strive to-night, as always,

To bring an hour with charm,
Our true talent is all for your delight."

WIRELESS IN DENMARK.

GOVERNMENT control of all wireless broadcasting in Denmark for a period of one year has been put into effect. A special board of twenty-seven members, including Government officials, representatives of the various wireless organizations, the Press and prominent professional singers, has been appointed to take charge of the preparation of all wireless programmes.

Another feature of the new Government control is the enforced payment of licence fees by all holders of wireless apparatus in Denmark. Such licences cost ten kroner for owners of crystal sets, fifteen kroner for tube receiving sets, and two hundred kroner for receiving sets equipped with loud speakers for use in public places.

Failure to license wireless apparatus will make the offender subject to a fine and his apparatus to confiscation.

Misgivings of a Mediævalist.

(Continued from the previous page.)

The gramophone brings great singers and musicians (the two things are not always the same) into my parlour, but it only brings four-fifths of them after all, and the fifth that you do not get is often the fifth that matters most.

As for broadcasting, the whole thing amazes me, bewilders me and terrifies me. "And what good came of it at last?" asked little Peterkin.

I do not believe that good comes out of evil. The heretic may suppose that you can gather grapes from thistles, but the heretic is always a fool. But it often happens that men take a generation or two to discover the proper use of new discoveries.

From my point of view, for example, the cinema has been up till now almost an unmitigated curse. It has largely killed the theatre which is a well regulated society might be an inspiring and refining institution, and the cheap and generally vulgar American dramas to which it is largely devoted are obviously having a dangerously degrading effect on the English character. At the same time, I fully recognize the enormous potentialities of the cinema. When they are properly understood, they will revolutionize education, and it is quite possible that one of these days, even cinema plays may be something more than boring banalities.

So with this terrifying broadcasting. Western civilization, which is almost entirely the creation of the Catholic Church, is threatened to-day as it has never been threatened before. It is based on the family. For hundreds of years, men and women have been consistently willing to make personal sacrifices, to subordinate personal predilections, to abandon personal ambition for the preservation of the family. But the whole idea of the family is scouted nowadays by advanced politicians, and its foundations have been sapped by the restless pleasure-loving spirit that makes it intolerable to stop at home except at meal times and when one goes to bed. So in bringing entertainment to the hearth, the British Broadcasting Company is doing something to preserve the family. And this beneficent influence should be exercised more and more successfully as the entertainment carried by wireless becomes more varied and satisfactory.

I am not one of those who wax virtuously indignant at the modern demand for entertainment. It is the inevitable consequence of the soul-destroying monotony of our everyday life. Few of us work too much, but most of us suffer from having to do the same rather dull job day after day, week after week, and month after month. In the simpler centuries for which my soul yearns, nearly everybody had the job that he could do best. He was able to put his soul into his work and to find intense personal satisfaction in his daily task. But three days are the days of long ago, and for a great many people to-day unrelieved work is actually soul-destroying, and a satisfactory life cannot be lived without constant relaxation, without something that will feed the imagination. It may be the privilege of the Broadcasting Company to supply this something to people who need it very badly.

None the less, and here my old-fashioned prejudices crop up again, there is a danger of the crystal set monopolizing all the leisure of its possessor. I suggest most seriously that the current should only be turned on (by the way, do you turn on the current?) every other day, and that it should be supplied to no household without a definite promise that on the off nights the family shall read something worth reading, do something worth doing—or, maybe, say its prayers.

* In a Talk from London.

My 'Cello and I.

By Adelina Leon.

[Miss Leon has often broadcast from various stations.]

I AM often asked, especially by people who expect to go through the experience themselves, whether it is possible for an artist to be at his or her best in a broadcasting studio? In the absence of a visible audience a serious handicap to the expression of one's personality? Speaking for myself, I can only say that I have never been affected in the least. The solitude of the studio seems to add to my powers of concentration, and I derive infinite inspiration and encouragement from the fact that thousands of people are listening to me and expecting a real musical treat.

Such is Wireless Fame!

I love broadcasting, and not least the experience of travelling about from station to station. Naturally, all kinds of incidents happen in one's journeyings. The one I remember best, because of its amusing side, occurred in Ireland. After I had played at the Belfast Studio, I went to the extreme north for a holiday, and found that I had become famous. The climax came in a motor-car on the way back to Londonderry. With me were the managers of the hotel at which I had been staying and a police sergeant.

Suddenly she turned to the police official and said: "Do you know whom you have the honour of sitting next to?" He had to confess ignorance, whereupon she added: "This lady is a real broadcaster." The man looked at me with astonishment, and for the rest of the journey I was regarded as a person of importance. Such is wireless fame in Donegal.

I have always been fond of travelling, and long before I began to broadcast, my 'cello and I had made the acquaintance of most of the countries of the world. My instrument (which once belonged to the late Mr. Frederick Verney, M.P., who was a pupil of mine) is almost part of me, yet, strange as it may seem, I once proposed to sail from Australia to New Zealand, where I had an important engagement, without it.



MISS ADELINA LEON.

I had been staying with friends in Sydney, and on the appointed morning a few of us motored down to the harbour to join the ship. Imagine my consternation when I arrived there to find that I had forgotten my precious 'cello. The ship was due to sail in half an hour. I arranged with a friend to try to detain it, got it to a motor, and rode back to my host's house faster than I had ever ridden before. I caught the boat and all's well that ends well; but I shall never forget the fright I had.

He Meant Well.

It was somewhere in New Zealand that an amusing concert incident happened. Just before I appeared, I desired to tune my instrument, and asked an attendant to go on the platform and strike the "A" on the piano. Then it occurred to me that he might not know which note I meant. When I questioned him he said: "No, miss, I don't; but I'll give you a few to choose from."

During the war, I assisted to entertain the troops and sailors.

I loved to move among the "Tommys" and hear their comments. I was making my way to the platform on a certain occasion when I overheard a soldier remark to his friend: "She ain't pretty, is she?"

"No," replied the other, "but she reminds me of my girl." Perhaps it was as well that his girl was hundreds of miles away.

Radio's Greatest Gift.

Wireless and Imagination. By R. de Poynton.

AS you sit in your own comfortable room listening with the aid of either telephones or loud-speaker to a wireless transmission from a theatre, you hear perfectly the dialogue, the songs from the stage, and the music from the orchestra. You hear, too, the laughter with which the audience greets a spoken jest or some amusing piece of "business." At the end of a song comes a burst of applause, and at both the beginning of an act and after the curtain has fallen, the confused babel that comes from the conversation of the audience is plainly audible, with now and then a remark—its author little knowing that millions of people will hear it—clear and distinct above the confused background, or the cries of sellers of programmes and of chocolate.

Wireless affects directly only one of our senses, that of hearing. The physical eye sees nothing at present, though it is certain that before long it will do so when television becomes an established fact. Yet though we have no direct vision of what is taking place when an item of this kind is broadcast, it is impossible not to see with the mind's eye.

You hear the light tapping of a dancer's feet

upon the stage; you *must* form a mental picture of her, of her costume, and of her steps. A comedian such as Mr. Leslie Henson is upon the stage. There is a pause in the dialogue, and you hear him move a little way, stop, then move once more. There is a shout of laughter from the audience. Obviously, he has done something funny, and in your imagination you cannot help forming a picture of him and of some amusing action. You are bound in the same way to visualize the stage with its scenery and its footlights, and the audience that fills the auditorium. Thanks to your imagination, you are almost as much a part of the audience as if you were in the theatre itself.

Clear to the Mind's Eye.

If you heard the transmission of the great torchlight tattoo at Aldershot, you almost certainly pictured to yourself quite clearly the massed bands in a great open space, the troops, the torches, the searchlights, and the throng of spectators. Though you may have been many hundreds of miles away, you saw that wonderful scene, and an vivid was it that possibly you still retain impressions of it.

Even though you were not there, did you not also see this year's opening of Wembley? Though wireless brought you nothing but the sounds, everything was clear to your mind's eye. There was the great stadium with its crowded tiers, and in the midst of it the guard of honour and the thronged bands. You saw the King and Queen drive in, and you saw hats and handkerchiefs waving whilst you heard the cheering; you saw the troops present arms as you heard the words of command ring out and the clapping of right hands upon rifles.

Foreign nations frequently refer to the British as phlegmatic, by which they mean that, as a nation, we are inclined to be stolid and not given much to imagination. There is possibly a basis of truth in this. Imagination is one of the greatest of all gifts. Without it, no one can describe a scene well or tell a story as it should be told. To describe things or to recount events vividly, you must have a clear picture of them in your mind's eye. That is the secret of the world's great writers. They have the seeing eye.

Now, imagination is a faculty that can be developed, and I believe that wireless is developing it, slowly, possibly, but certainly for all that, in all who listen to broadcast programmes.

Living Life Over Again.

If this is so, we have in this training of the mind's eye one of the greatest boons that wireless conveys upon the human race. No one who imagines can lead a drab life; no one who can picture things in his mind's eye can be dull. Everyone possessed of the seeing eye has an ever-present relief from worry, pain, sorrow, or mere boredom in memories, joyous, thrilling, or, possibly, painful, of events that are passed. These things can be lived over again and appreciated if the imagination can picture them vividly. But imagination does not deal with the past only. It enables one to look forward to the future, to see that present troubles cannot last for ever, and to form pictures of brighter days.

Next time that wireless brings you the song of the nightingale, the sounds of the sea shore, or the noises of the race-course, ask yourself whether you are not forming clearer pictures than you used to when you first began to listen. You are bound, I think, to find that you are progressing towards the full possession of the great gift of imagination.

SONGS YOU OUGHT TO KNOW.

"Twickenham Ferry."

THIS famous old song will be broadcast from Manchester on Saturday September 5th. The words and music are both by Theo. Marzials. We publish the former by permission of the publishers, Messrs. Boony and Co.

O-hoi-ye-ho, Ho-ye-ho, who's for the ferry?

(The brier's in bud, the sun going down), And I'll row ye so quick and I'll row ye so steady,

And 'tis but a penny to Twickenham Town.

The ferryman's slim and the ferryman's young,

And he's just a soft twang in the turn of his tongue;

And he's fresh as a pippin and brown as a berry,

And 'tis but a penny to Twickenham Town.

O-hoi-ye-ho, Ho-ye-ho, "I'm for the ferry!"

(The brier's in bud, and the sun going down),

"And it's late as it is, and I haven't a penny,

And how shall I get me to Twickenham Town?"

She'd a rose in her bonnet, and, oh! she look'd sweet

As the little pink flower that grows in the wheat;

With her cheeks like a rose and her lips like a cherry.

"And now and you're welcome to Twickenham Town."

O-hoi-ye-ho, Ho! You're too late for the ferry!

(The brier's in bud, and the sun going down),

And he's not rowing quick and he's not rowing steady,

You'd think 'twas a journey to Twickenham Town.

"O-hoi, and O-ho," you may call as you will,

The moon is a-rising on Petersham Hill,

And with Love like a rose in the stern of the wherry.

There's danger in crossing to Twickenham Town.

Official News and Views. GOSSIP ABOUT BROADCASTING

Opera Straight from Moscow.

EXPERIMENTS are in hand for the relaying of opera from Moscow. M. Pollakov has been sent to England to represent the Russian broadcasting authorities in this connection. A new station is being erected at Moscow which will have a power of 50 k.w. in the aerial. M. Pollakov reports that people in Nijni-Novgorod already dance habitually to the Navy Bands as broadcast through the B.B.C. High-Power Station.

If the projected experiments are successful—and there are strong reasons for believing they will be—British listeners should have the opportunity next winter of enjoying some of the best programmes of ballet and opera produced in Russia.

Seaside Broadcasts.

Particulars are now available of the special seaside broadcast on September 5th. The first hour of the programme, from 8 to 9 p.m., will be taken from Brighton. From 8 to 8.20 listeners will hear the Concert Party at the Little Vic Theatre, Brighton. After this, they will be taken to the seashore to hear the waves and other noises. Then from about 8.20 to about 8.40 a band will be transmitted from the Palace Pier. This will probably be the Royal Tank Corps Band. At about 8.40 listeners will be taken back for another twenty minutes to the Concert Party at the Little Vic.

Pier Revels.

From 9 to 10 the programme will come from Eastbourne. There will be sea noises in this part of the programme as well, but the main portion will be contributed by Sandler and his band at the Grand Hotel.

On September 7th the microphone will again be at Eastbourne; this time for the purpose of taking an hour, between 9 and 10, of the "Pier Revels of 1925," at the Eastbourne Pier.

Standard Wave-Lengths for Europe.

The calibration tests now in progress represent an important move towards more satisfactory broadcasting arrangements throughout Europe. Hitherto, there has been some variation in the standards of measurements of wave-lengths employed in different countries. Moreover, some stations have not adhered to their wave-lengths as carefully as is necessary in the general interest.

Through the good offices of General Ferris, a special series of calibration tests is being conducted by the Eiffel Tower on alternate nights during the second half of August. These tests take place just before and just after 11 o'clock. Based on a series of prearranged signals, exact wave-lengths of standard use are sent out from the Eiffel Tower at intervals of a minute.

So far as the B.B.C. is concerned, very careful records are being made at the International Receiving Station at Hayes, and subsequent comparisons are enabling the engineers to check the wave-lengths employed by all its stations.

The Three Choirs Festival.

A second concert is to be relayed by London Station from the Shire Hall, Gloucester, where the Three Choirs Festival is being held, on Friday, September 11th. Among the interesting items which listeners will hear is the first performance of an Irish Song Cycle, with String Quartet accompaniment—"A Sprig of Shamrock"—arranged by Dr. Herbert Brewer, and works by Mr. Vaughan Thomas and Mr. Herbert Howells, each conducted by the composer.

The Wireless League.

Sir Arthur Stanley, Chairman of the Wireless League, has asked us to state that the Wireless League has nothing whatever to do with a publication entitled the *Wireless League Gazette*, which announces that it is "the official organ of the New Wireless League, Ltd."

Good News for Birmingham.

Birmingham listeners will be glad to hear that tests and experiments have been carried out for some weeks in connection with the installation at their Station of transmitting apparatus of the newest type, and that arrangements will soon be completed. At the same time the Station will move into new and more commodious premises equipped with studios of the most up-to-date design. A general improvement of the service will follow.

A Requests Night.

Amy Woodforde-Pinden's "Indian Love Lyrics" and Offenbach's *Tales of Hoffmann* are among old favourites which will have an honoured place in the programme from Manchester Station on September 9th, which is selected entirely from the weeks most frequently requested by listeners.

Folk Songs of Empire.

At the Edinburgh Station on Friday, September 11th, the evening programme will be divided into two parts, the first being devoted to Folk Songs of the British Colonies, the singer being Mr. John Collinson. Among the songs which he will sing may be mentioned a group of Zulu songs with tom-tom accompaniment and a group of Aboriginal Australian melodies. The second part of the programme will be devoted to music of a different and lighter character. Mr. Leonard Robert, baritone, and Mr. David Milner, banjoist, contributing a number of their well-known items, while the Entree Dance Orchestra will play some of the latest dance features. Miss Margaret Anderson, contralto, will also take part.

The Celtic Spirit.

The second "Celtic Spirit" programme to be given from the Cardiff Station on Wednesday, September 9th, will include the first broadcast performance of two charming operettas by Mr. Michele Esposito, *The Postboy* and *The Tinier and the Fairer*. *The Postboy*, which was first produced at St. George's Hall, London, in 1902, has an Irish setting, and Mr. Joseph O'Mara, the eminent tenor, who originally created the part of "Muehim," will take the same rôle in the studio production. In addition to the two operettas, a short radio playlet, *A Dose of G. A. Birmingham*, will be presented by the "GWA" Radio Players.

A Relay Tour For Leeds.

Leeds and Bradford listeners will, for the first time, have an opportunity of hearing what other Relay Stations are doing on Friday, September 11th. An hour of the programme on that night is to be devoted to a tour round different Relay Stations in the British Isles. The programme will also include a cameo in two scenes, *Old Pierrot*, presented by the "2LS Fire-side Players," under the direction of Mr. Clifford Bean.

September 11th will also see the beginning of a new series of talks entitled, "Wild Nature in Yorkshire," by Mr. H. Crowther, F.R.M.S., F.Z.S., of the Leeds Museum.

From Orient to Ulster.

A novel programme, entitled "From Orient to Ulster," is being broadcast from Belfast on Thursday, September 10th. The Oriental music includes a performance of Coleridge-Taylor's cantata *Kubla Khan*, for contralto soloist (Miss

Gladya Palmer), chorus, and orchestra; while Ulster is represented by Miss Jeanette Eschiro and Miss Anna Warnock, who are reviving two of the latter's clever sketches dealing with life in the remote countryside of Derry and Donegal.

The evening will conclude with half-an-hour of dance music by the newly-formed Station Dance Orchestra.

Music, Plays, and Comedy.

The presentation by Mr. William Mauready and Miss Edna Godfrey-Turner, of Scenes from Great Plays and Scenes from Great Comedies, as well as a farce entitled *An Ashford Dilemma* (by Donald Edwards), should prove an attractive feature of Hull's programme for Friday, September 11th. Mr. Frederick Todd (baritone), an old favourite in Hull, will again be heard during this evening, and also Mr. David Milner, the popular Yorkshire banjovist.

Scandinavia Again.

On Friday, September 11th, the Dundee Station is inviting listeners to spend an hour and a half with them in Scandinavia. The artists who are contributing to this programme include Miss Johanne Larsen (Norwegian soprano), Miss Constance Jenkins, in a Pianoforte Lecture Recital on Swedish and Finnish composers, Mr. William Hartley (violinist), and the Station Trio, in appropriate instrumental items. A feature of this programme will be Orley's Sonata in C Minor for Violin and Piano, played by Miss Constance Jenkins and Mr. William Hartley.

Popular Portraits.

Mr. Augustus Beddie will continue his interesting series of Popular Portraits on Thursday, September 10th, at Glasgow Station. On this occasion his subjects are "William Shakespeare" and "Bonnie Prince Charlie." The Station Orchestra will provide suitable introductory music, and Miss Katie Goldsmith, violinist, and Mr. Edward Lees, tenor, will play and sing music of the Countryside and the Sea. Another well-known speaker, Mr. Halbert Tatlock, will, on Friday, September 11th, continue his series of "Shaggy Tales" from the same station.

A Brahms Night.

Lovers of Brahms' music should make a point of listening to the Aberdeen Station programme on September 10th, when the evening is being devoted entirely to Brahms' music. The Wireless Orchestra will play several of his Hungarian Dances, and some of his lesser-known songs are to be rendered by Miss Isabel Shaw and Mr. Lee Thistlethwaite. The programme will conclude with the First Movement from the Quartet in A Major, played by the Wireless Quartet.

R.N.V.R. Prize Band.

The prize band of the R.N.V.R. are paying a return visit to the Dundee Studio on Friday, September 11th, when they will be conducted by Mr. R. Rimmer. Mr. F. Elliott Dobie, the well-known Scottish bass-baritone, will also appear, together with Miss Dora Furnace, soprano, in various solos and duets. During the last half hour, from 10.15 to 10.45 p.m., Mr. John Collinson, tenor, will give a recital of Maori, Zulu, and modern English songs.

The Making of a Newspaper.

A most interesting feature in the London programme on Thursday evening, September 17th, is the account of "The Making of a Newspaper," a descriptive talk by Mr. Leslie Mainland, to be relayed from Carmelite House. Listeners will also hear the sound of the great printing presses at work.

PEOPLE YOU WILL HEAR THIS WEEK.



[Pianist.]
Miss MARJORY EDWARDS will give songs of the piano at Birmingham on September 4th.



[Soprano Solo & Mezzo-soprano.]
Miss VIVIEN LAMBELEY, Mezzo-Soprano, will be heard by Daventry listeners on September 2nd.



[Drama.]
Miss MARYAN ELMAR, Soprano, will sing at Newcastle, Aberdeen, and Glasgow this week.



[Violoncello.]
Miss EDITH LAKE, Violoncello, is playing at London on August 28th. (S.B. to "5XX.")



[Soprano.]
Mr. FINLAY DUNN, whose songs at the piano will be S.B. from London to other Stations on August 31st.



[Violoncello & Piano.]
Mr. Ernest BENNET ENROL as "The Prince of Denmark." He will broadcast, S.B. to all Stations except "5XX," on September 1st.



[Pianist.]
M. POUNNIKOFF, Pianist, who is broadcasting from Daventry on September 1st.



[Soprano.]
Miss ALICE MOXON, Soprano, will sing from Manchester on September 5th, and from Hull on September 6th.



[Violoncello & Piano.]
Mr. HAROLD CRAXTON, Pianist, who will be heard from London and Daventry on September 2nd.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

OLD CHAMBER MUSIC AT THE HASLEMERE

(DAVENTRY, THURSDAY; LONDON, TUESDAY.)

FOR a long time, the Dolmetsch family have been championing old music and old instruments. Mr. Arnold Dolmetsch claims that there is great delight in a quantity of instrumental music written three hundred years or more since; that the instruments of those days have qualities and charm all their own, and, further, that in the performance of the old music the old instruments for which it was written should be used.

The chief of the old instruments are (1) the VIRGINALS, HARPSICHORD and CRAYCHORD (forerunners of the Piano), and (2) the VIOLS (the precursors of the Viola family).

Instrumental music had hardly been cultivated at all before the sixteenth century. Towards the end of that century there arose many excellent English musicians who (besides writing much of the best vocal music in existence) laid the very foundations of the world's keyboard music. Much delightful string music was also written, and, in general, it may be said that instrumental music suddenly sprang into significance.

Most of the music to be heard this evening can safely be left to speak for itself, but one should bear in mind that the style of instrumental writing in early days was not always very definitely instrumental, being naturally often an imitation of that of vocal writing.

PURCELL'S "GOLDEN SONATA."

Purcell's *Golden Sonata* may be briefly described as being typical of the music that had been evolved by his time.

Henry Purcell (1658-95) wrote twenty-two Sonatas for the combination of two Violins, "Basso" and Keyboard. The *Golden Sonata* is the best known, though some people claim that some of the others are still better works.

The "Basso" is played on a Viola da Gamba—a low pitched Viol, something like a 'Cello. Its part is also duplicated by the left hand of the Harpsichordist, who, further, supplies a background to the whole composition.

I. The Sonata opens with a brisk, energetic Movement, which has a distinctive figure, now in the Bass, now in the two Violins.

This Movement ends with a pause on a chord, then passes straight into

II. A Slow Movement, practically the whole interest of which lies in beautiful gliding harmonies.

III. There follows a CANZONA (Quick), which is chiefly founded on a snatch of tune which the First Violin gives out alone and the Second Violin and the Bass take up in turn.

IV. At the close of this there comes a very dignified *Solena* Movement—a kind of meditation.

V. The last Movement (Quick) is jig-like. It is a non-stop run, in which the various instruments imitate one another with great agility.

TCHAIKOVSKY'S FIFTH SYMPHONY.

(DAVENTRY, TUESDAY.)

I. An Introduction, *Moving gently*, gives out the "MOTTO" TUNE which reappears in each Movement (CLARINET, here, with Strings accompanying). After thirty-two bars, comes the First Movement proper.

Quick, spirited. CLARINET and BASSOON have the FIRST MAIN TUNE. Strings and Wood Wind continue the mood. The SECOND MAIN TUNE comes in on the STRINGS, in gentler manner, with a touch of syncopation in

it: a pleading Theme, one might say. This material is dealt with at no great length, and the "Recapitulation" of the Themes comes in the usual way, the Movement dying away.

II. *Gently moving, in a singing style*. The Lower Strings have sustained chords, over which Horns give out the flowing FIRST MAIN TUNE. An Oboe has a continuation of this, in rather brighter mood. The STRINGS opening of the SECOND MAIN TUNE echoes a four-note figure of the Oboe, and continues with new material. With a change of time from the swaying (three-to-a-beat) of the opening, a CLARINET THIRD TUNE enters. Soon the MOTTO TUNE pushes its way in, giving way quickly to the earlier Themes, which are reviewed, the Movement ending peacefully.

III. *Valse. Moderately quick*. VIOLINS have the FIRST MAIN TUNE, BASSOON a SECOND TUNE. The Trio, or middle section of the Valse, has a dancing VIOLIN Theme, in rapidly-running short notes. After the usual repetition of the matter in the beginning of the Movement, the MOTTO TUNE is impressed upon us, even in the midst of gaiety, by CLARINETS and BASSOON.

IV. *Introduction. Moving with dignity*. The MOTTO is transformed into cheerful, solid, major-key TUNE through this longish Introduction, which leads straight into the

Quick, vigorous Last Movement proper. Its FIRST MAIN TUNE has a connection with the MOTTO, in the acrid passage, descending, that we heard repeated in the latter. The Oboe has a leaping subsidiary portion, and the SECOND MAIN TUNE comes on Oboe and FLUTE. After much sonorous treatment of these Themes, with quick changes of mood for a moment or two, we meet the MOTTO TUNE for the last time, in the summing up, in the most majestic spirit.

LISZT'S PIANO CONCERTO No. 1.

(DAVENTRY, TUESDAY.)

Liszt made innovations in the methods of musical structure, some of which are to be noted in this work. Its movements are played without break, and the chief themes appear in more than one of the Movements.

Quick, with majesty. The FIRST MAIN TUNE is given out by the FULL ORCHESTRA. After a quieter section for the Piano, the Slow SECOND MAIN TUNE is heard in the STRINGS, gently rising and falling, before being given out by the SOLO INSTRUMENT. The FLUTE, and immediately after it the CLARINET, have a THIRD TUNE, which is heard again in the last movement. Follows immediately the next Movement.

Fairly quick, vigorous. The Triangle is much used here. It introduces a new MAIN TUNE, which STRINGS expound. This Movement, in a gay and capricious spirit, leads again, without interruption, into the

Quick, martial, animated Last Movement. Beginning with the Slow melody we heard before, we have next the Flute's Third Tune, and changed but quite recognizable versions of the melody of the vivacious Movement. This last part sums up and represents the foregoing material.



Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain criticism with brevity. The editorial address is 4-11, Southampton Street, Strand, London, W.C.2.)

"Shanty," "Chanty," or "Shandy"?

DEAR SIR,—Undoubtedly the correct word for the sailors' songs is "shandy," for the following reason, which, so far, has been overlooked.

Sailors throughout the world have always been partial to a strong beverage called "shandy-gaff." When employed in the arduous duty of hauling on the mainmast, this drink is served out to them—generally neat, and, after a few sips, it causes them to sing in chorus those songs, to which, in consequence, they always refer as "shandies."

The nautical association is further strengthened by the word "gaff," which is a piece of wood running along the top of the biggest sail and much favoured amongst sailors as a means for preventing the top of the sail from falling into the water.

Yours, etc.,

London, W.

"Nautica."

A Hint to Crystal Users.

DEAR SIR,—It may be of help to other crystal users to know of my experience re Daventry. At first, I was greatly disappointed, as reception from the new station was very indistinct. My aerial was a single inverted "L" thirty feet high one end by twenty feet at the other.

I raised the high end to thirty-five feet and added another wire, thus forming a twin "L" aerial, and I now get Daventry as well as I formerly got Chelmsford.

Yours, etc.,

Ashford, Kent.

F. J. CALTHORPE.

In the Bay of Biscay.

DEAR SIR,—About a fortnight ago, the *ss. Darina*, which trades between London and Oporto, picked up one of the Children's Hour ditties in the middle of the Bay of Biscay. I quote an extract from a letter received from my daughter, who was on board: "The captain had a four-valve set and a loud-speaker, so as far as the middle of the Bay we could hear Bournemouth."

"We heard all about Uncle Pongo and Aunt Ethel; we all quite enjoyed it. Now the captain is called Uncle Pongo, the mate Uncle Neville, and I am Aunt Ethel."

Yours, etc.,

Gosport.

THOMAS CHAFFELL.

"The Grand Good Night."

DEAR SIR,—I trust the following suggestion will not be considered at all in the nature of criticism. There appeared to me to be one small, though important, omission in the "Grand Good Night" which was recently broadcast which I suggest the following would fill:—

"To those who go down to the sea in ships—all captains, crews, and passengers—outward or homeward bound, or passing about our shores—Good Night and a safe voyage."

"And Good Night to those sturdy men keeping watch and ward in the lighthouses and lightships around our coasts from the far North Sea to the English Channel—in the Irish Sea and where the Atlantic breakers roll up on our westernmost shores."

"Clear and Good Night to you all in your lonely vigil."

Yours, etc.,

Golders Green, N.W.

A. O.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Studio or Stage?

DEAR SIR.—I do not agree that the broadcasting of programmes from public halls has been successful. To me, the chatter and applause has been irritating. The outburst of laughter from hundreds of people at some action on the part of the artist has often spoiled my enjoyment. Sometimes the voice of the singer comes through loud and strong, but at other periods when, presumably, the artist is moving about the stage, it is most difficult to follow. How different when a band programme is relayed, probably because a band keeps in one position, and one is not obliged to hear applause and intermittent laughter.

If I were in a position to direct the programmes of the B.B.C., I should cut out completely broadcast plays from theatres, and concentrate on studio work, which has none of the faults I have tried to indicate.

Yours, etc.,

Rotherham,

ALBERT COLLINS.

Applause No Improvement.

DEAR SIR.—May I, as an enthusiastic listener to the B.B.C.'s beautiful concerts, say how thankful every musician should be for the splendid performances?

The orchestral programmes, in particular, when transmitted from the London or High-Power studios, are really perfect and free from loud-speaker distortion, each timbre standing out beautifully and sounding absolutely life-like.

Concerts transmitted from concert-halls, however, do not convey the same tonal purity, and the applause of the audience can hardly be looked upon as an artistic improvement, when compared with the perfect purity of the studio performance.

Yours, etc.,

E. CHAPPEL, L.D.S.L.

Saint-La. Principal du Collège, Saint-La.

Broadcasting of Old.

SIR.—Tom Hood, in his ballad of John Trot, says:—

"A serjeant soon came down to York
With ribbons and a frill;
'My lads,' said he, 'let broadcast be,
And come away to drill.'"

So evidently broadcasting is much older than we think it is!

Yours, etc.,

S.W.O.

"A FULHAM LISTENER."

Broadcasting in North Wales.

DEAR SIR.—It is a strange irony of fate that Cardiff is the only B.B.C. main station that it is almost impossible to receive in North Wales. Swansea, Bala, and Bangor are jammed by Birmingham.

While it is quite true that "XXX" is the only station we can receive with what Captain Ekersley calls a factor of safety, I can receive all the B.B.C. main stations on a single valve circuit (except Cardiff), after sunset. Liverpool, Stoke and Leeds-Bradford often come in well. It is strange that while Manchester is always good by daylight, it is often poor at night.

Personally, I should deplore the advent of a local station that might jam reception from the present ones.

We hear rumours of a considerable increase of power at Manchester. I hope this will not interfere with "2LO" in this district.

Although "XXX" (Darenton) can be received at good strength on one valve, there is far too much oscillation on 1,600 metres here. North Wales listeners should look to their sets and study the principles of tuning.

Yours, etc.,

N. Wales.

"HOME BUILT SET."

A Poet's Well-Kept Secret.

The Story of "The Land o' the Leal." By A. B. Cooper.

CAROLINA OLIPHANT, who, later, by reason of her marriage, became Lady Carolina Nairne, was one of the sweetest of Scotland's nest of singing birds. She was so beautiful in her youth, that she was known as "The Flower of Strathcarron," which itself sounds like the title of a song such as Burns or Tannahill might have written. Although she wrote the very popular song, "Callin' Herrin'," she is best known as the author of "The Land o' the Leal," because the beautiful, pathetic words of that song, its wistful sentiment, and its true poetic note, instantly captured all hearts, and, though less sung than "Callin' Herrin'" in these days, it may be truly placed in the highest category of song-lyrics.

Carolina Oliphant might have married a

shunk abashed from telling this other lover that she was already engaged, or, at least, that her heart was given elsewhere.

The marriage of Carolina's friend was happy, but about two years later the lovely infant who came to the married pair died when just about one year old. Poor Mary Anne was inconsolable.

It was the death of that child which was the sad inspiration of the great song. When Carolina Oliphant heard of her dear friend's bereavement, she was plunged into grief herself, a grief all the more poignant since but lately she had herself lost her favourite brother. She was at a distance and unable to visit the stricken mother, but she wrote to her and enclosed the verses of the new famous song.

A Burns Legend.

Mrs. Colquhoun was entreated by her friend to keep the authorship of the verses a strict secret, and so well did she keep faith that for many, many years, as in the case of "Auld Robin Gray," the authorship of Lady Nairne was so little suspected that the legend became widely current that this was a song addressed by Burns to his wife Jean Armour on his deathbed. It must be admitted that there is not a word in the poem except the name "John" which might not lend itself to such an interpretation, and to this day the sexes of speaker and hearer are reversed, the speaker being understood to be the dying husband, and the original "John" being turned to "Jean."

The song was included in the third volume of Thompson's famous "Collection"—the Thompson who first published so many of Burns's later songs—and therein he says: "These simple and affecting verses came under the editor's notice but very lately; he wished to give the name of the ingenious author, but his endeavours to find it out have not been successful."

The Silent Poetess.

This was very early in the last century, and as late as 1848, when including this song in his "Songs of Scotland," Mr. G. F. Graham appends the following note: "The excellent verses here given were published about the year 1800; the author is still unknown. The words were originally 'I'm wearin' awa', John'; they seem to have been altered with the intention of making the song appear to be the parting address of Burns." In Graham's version these lines occur:—

Ye've been leal and true, Jean,
Your task is ended now, Jean,
And I'll welcome you

To the land o' the leal;

A' our friends are gane, Jean,
We've lang been left alone, Jean,
We'll meet again

In the land o' the leal.

In that very same year, 1848, Lady Nairne, then an old woman, was visiting at a friend's house in Edinburgh. She was resting on a sofa when one of the young women of the family, knowing her love of music, began to play "The Land o' the Leal," remarking, "I'm very fond of this air, and I am sure you will like it, too." Lady Nairne remained silent.

Once she said to one of the very few who were in her secret: "I have never even told Nairne that he should blub," and in her old age she said in a letter to a friend: "I was present when it was asserted that Burns composed it on his deathbed, and that he had it 'Jean' instead of 'John'; but the parties could not decide why it never appeared in his works, as his last song should have done. I never answered."

I'm wearin' awa', John,
Like snaw-wythes in thaw, John,
I'm wearin' awa'.

To the land o' the leal,
There's nae sorrow there, John,
There's neither care nor care, John,
The day is aye fair
In the land o' the leal.

Our bonnie bairn's there, John,
She was baith gude and fair, John,
And oh! we grudg'd her sair

To the land o' the leal,
But sorrow's sel' wears past, John,
And joy's a-comin' fast, John,
The joy that's aye to last
In the land o' the leal.

See dear that joy was bought, John,
Sae free the battle fought, John,
That sifu' man e'er brought

To the land o' the leal,
Oh! dry your glaucous e'e, John,
My soul lings to be free, John,
And angels beckon me
To the land o' the leal.

Oh! head up leal and true, John,
Your day it's wearin' through, John,
And I'll welcome you

To the land o' the leal;
Now fare ye weel, my ain John,
This world's cares are vain, John,
We'll meet, and will be faim
In the land o' the leal.

royal duke. She preferred her "ain true love," Captain Nairne, a poor, but noble Irishman, whose only wealth in those early days, and for long afterwards, was his army pay, for the Irish estates to which he was heir, and to which he eventually succeeded, were then under attainder, and his lack of money kept back the marriage which eventually followed until Carolina had passed her thirtieth year.

Scott's "Tender Interest."

Whilst she was still waiting for the happy day when she should wed Captain Nairne, her bosom friend, Mary Anne Erskine, was wedded to Mr. Campbell Colquhoun of Kellermont. This lady also had the offer of a wedding with another—one whose fame transcends any royal duke whatsoever, no less a personage than the man whom Carlyle calls "Walter Scott of the Undervine." He was a young man then, and regarded Miss Erskine with what the old sentimental novelists used to call "tender interest."

There is a letter extant which Mary Anne wrote to the future author of "Waverley," announcing her marriage, in which she says: "Well do I remember the dark conference we lately held together! The intention of unfolding my own future life was often on my lips!" In plain English, it would appear that she had

PROGRAMMES FOR SUNDAY (Aug. 30th.)

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The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on the facing page.

2LO LONDON. 365 M.

3.30-5.30

THE BAND OF H.M. ROYAL MARINES

(Plymouth)

(By permission of Col. F. O. Edwards and Officers, R.M.)

Director of Music

Lieut. P. S. O'DONNELL, M.V.O.

WYNNE AJELLO (Soprano)

EDITH LAKE (Solo Violoncello)

MAURICE COLE (Solo Pianoforte)

S.B. to other Stations

3.30. THE BAND

"March Heroique" *Saint James*

Overture, "Vandy Fair" *Fletcher*

WYNNE AJELLO

"Shepherd, Thy Demagogue Vary" *arr. Don Wilson*

"Interlude" *Gambogi*

"The Nightingale" *Albany, arr. Albin Hobbie Meux*

EDITH LAKE

Allegro *Samuel, 1700-1770*

Grave *Samuel, 1700-1770*

Vivace *Samuel, 1700-1770*

4.5. MAURICE COLE

Berceuse *Chopin*

Scherzo in B Flat Major *Chopin*

THE BAND

"Songs of the Fair" *Easthope Martin*

"Serenade" *Ford*

(Revised) "Valse Sylphide" *Barclay*

"From Foreign Parts" *Martins*

Italy, Hungary, Spain

WYNNE AJELLO

"Clashon Espagnol" *Debussy*

"If I Were a Lark" *Chopin*

"Yea and Nay" *A. L.*

EDITH LAKE

"Après un Rêve" *Fauré*

"Serenade Espagnole" *Glass*

Gavotte in D *Popper*

MAURICE COLE

"The Holly Horse" *Leo Lerner*

Three Portraits *Isidor Smith*

"The Madonna," by Botticelli, "Françoise van Wasscheoven," by Rembrandt; "The Shopping Girl," by Hogarth.

THE BAND

"A Celtic Idyll" *F. Walton O'Donnell*

Suite, "Marsatide" *Ends*

Cortège; Arlequin et Chaconne; La Famille Polichinelle; Les Mendicants; Finaie alla Polacca

8.30. Hymn, "Come Unto Me, Ye Weary"

(A. and M., No. 266) *Ralph Vaughan Williams*

Anthem, "The Radiant Morn Hath Passed Away" *Woodward*

Address by the Rev. E. BROOK JACKSON, Rector of St. Leonard's, Stratford.

Hymn, "O Strength and Stay, Upholding All Creation" (A. and M., No. 12).

Gems From Oratoria

STILES ALLEN (Soprano)

WALTER HYDE (Tenor)

HORACE STEVENS (Bass)

THE WIRELESS CHORUS and ORCHESTRA

Conducted by Stanford Robinson.

S.B. to other Stations

9.0. THE ORCHESTRA

Symphony ("The Last Judgment") *Spohr*

Recit., "How Many" *Walter Hyde*

Hired Servants *Walter Hyde*

Air, "I Will Arise" *Ben*

STILES ALLEN

"Angels Ever Bright and Fair" ("Theodora") *Handel*

HORACE STEVENS

"Arm, Arm, Ye Brave" ("Judas Macabreus") *Handel*

9.30. THE ORCHESTRA and CHORUS

"Baal, We Cry to Thee" ("Elijah") *Mendelssohn*

STILES ALLEN and HORACE STEVENS

"What Hays I to Do With Thee" ("Elijah") *Mendelssohn*

WALTER HYDE

"Why Does the God of Israel Sleep?" ("Samson") *Handel*

THE ORCHESTRA and CHORUS

"Hallelujah Chorus" ("The Messiah") *Handel*

10.0. TIME SIGNAL FROM GREENWICH

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News

10.15. THE ORCHESTRA

Overture, "Athalia" *Mendelssohn*

HORACE STEVENS

"O God, Have Mercy" ("St. Paul") *Mendelssohn*

STILES ALLEN

"Rejoice Greatly" ("The Messiah") *Handel*

THE CHORUS and ORCHESTRA

Closing "Amen" ("The Messiah") *Handel*

10.45. Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. Concert.

EMILY BROUGHTON (Soprano)

HAROLD SAMUEL (Solo Pianoforte)

LEONARD DENNIS (Solo Violoncello)

HAROLD SAMUEL

Chromatic Fantasia

Prelude and Fugue in E Major, No. 2

Prelude and Fugue in G Sharp Minor, No. 18

Prelude and Fugue in D Minor, No. 6

EMILY BROUGHTON

"To a Nightingale" *Brahms*

"Soft as the Zephyr" *Liszt*

"On Gazing at an Old Painting" *Hugo Wolf*

"The Virgin's Slender Song" *Max Reger*

LEONARD DENNIS

"Chant de Menestrel" *Glass*

"Serenade Espagnole" *Glass*

"Hymn to the Sun" *Finck-Korsakov*

HAROLD SAMUEL

Arabesque *Schumann*

Study in F *Mendelssohn*

Impromptu in A Flat *Schubert*

EMILY BROUGHTON

Recit. and Air de Lia *Debussy*

"Ave Maria" *Cesar Franck*

(Cello obbligato by Leonard Dennis.)

LEONARD DENNIS

Minuetto *Becker*

"Hallelujah" (Hallelujah Melody) *Handel*

"Pantomime" *Mozart*

HAROLD SAMUEL

"The Children's Corner" *Debussy*

"Dr. Gradus ad Parnassum"; "Jamba's Lullaby"; "Serenade for the Doll"; "Snow is Dancing"; "The Little Shepherd"; "The Golliwog's Cake Walk"

8.30. Studio Service.

Hymn, "At Even When the Sun was Set" (English Hymnal, No. 266)

Reading

Anthem, "Sweet is Thy Mercy, Lord" *Barnby*

Religious Address by the Rev. E. LEACH, St. Oswald's Church, Small Heath.

Hymn, "Glory to Thee, My God, This Night" (English Hymnal, No. 267)

9.0.

An Hour with Haydn.

THE STATION AUGMENTED ORCHESTRA

Conductor, JOSEPH LEWIS

MIRANDA SUGDEN (Soprano)

THE ORCHESTRA

Overture, "The Seasons"

MIRANDA SUGDEN

Aria, "With Verdure Clad" ("The Creation")

THE ORCHESTRA

Symphony, No. 7 in D ("The London")

MIRANDA SUGDEN

Aria, "On Mighty Poets" ("The Creation")

THE ORCHESTRA

Selection of Haydn's Works, arr. T. Black

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. STRING QUARTET.

FRANK CANTELL (1st Violin)

ELSIE STELL (2nd Violin)

ARTHUR KENNEDY (Viola)

LEONARD DENNIS (Violoncello)

Slow Movement from Quartet in F Major Haydn

10.30. Close down.

6BM BOURNEMOUTH. 386 M.

3.0. PROGRAMME

relayed from the

NEW CENTRAL HALL,

SOUTHAMPTON.

ALLAN BROWN

(Organist and Musical Director),

The City Temple, London.

BEATRICE ASHTON (Vocalist).

ALLAN BROWN

Suite Gothique *Bach*

Introduction, Choral; Minuet Gothique;

Prélude à Notre-Dame; Toccata.

Sonata No. 7, Op. 127 (Second and Third

Movements) *Bach*

BEATRICE ASHTON

"What Tho' I Trust Each Herb and

Flower" ("Solomon") *Handel*

ALLAN BROWN

Organ Symphony, No. 5 in F Minor (First

Movement) *Widor*

Fugue in E Flat ("St. Anne's") *Bach*

CONCERT

Relayed from the

KING'S HALL ROOMS.

OSMOND DAVIS (Tenor).

HARRY BRINDLE (Baritone).

ALEX. WAINWRIGHT'S ROYAL

BATH HOTEL STRING ORCHESTRA

THE ORCHESTRA

4.0. "Fantasia from Gluck to Wagner"

Schubert

4.20. OSMOND DAVIS

"Far Across the Desert" *A. Woodford*

"Where the Alps Flow" *Finck*

4.25. HARRY BRINDLE

"O Isis and Osiris" *Mozart*

"Drink to Me Only" *Old English*

4.30. THE ORCHESTRA

Selection, "The Gipsy" *Jour*

4.50. OSMOND DAVIS and

HARRY BRINDLE

Duet, "Watchman! What of the Night?" *Sergeant*

5.0. THE ORCHESTRA

Morceau, "Les Trésors de Colombine" *Dango*

"Love's Dream After the Ball" *Chabuk*

Romance (from Violin Concerto in D Minor)

Widor

Valse *Brahms*

5.20. OSMOND DAVIS

"Where'er You Walk" *Handel*

"Open the Door Softly" *arr. H. Hughes*

5.25. THE ORCHESTRA

Suite, "Hiawatha" *Coleridge-Taylor*

Sunday's Programme.

(Continued from the facing page.)

- 5.45. **HARRY BRINDLE.**
"At Every Ago Sweet Love Is Master"
Telohorshy
- 5.50-6.0. **THE ORCHESTRA.**
Symphonic Poem, "Finlandia" ... *Sibelius*
- 6.30-7.30. Full Service
Relayed from
Holy Trinity Church.
Address by the
Rev. R. F. PECHAY, M.A.
- 8.30. **THE "68M" TRIO:**
REGINALD & MOUNT (Violin),
THOMAS E. ILLINGWORTH (Cello),
ARTHUR MARSTON (Piano).
Suite, "Three Poems" ... *Taphis*
Berceuse ... *J. E. Moore*
Trio in G Minor ... *F. Bridge*
- 9.0-10.45.—Programme S.B. from London.

5WA CARDIFF. 353 M.

- 3.30-5.30.—Programme S.B. from London.
- 8.30. The Choir of Mount Tabor
Primitive Methodist Church.
Hymn, "I Worship Thee, Sweet Will of
God" (Tune, "Maker"). Anthem.
Religious Address by the Rev. WILLIAM
OVERTON.
Hymn, "Day Is Dying in the West"
(Tune, "Fennel").

- 9.0-10.45.—Programme S.B. from London.
10.45.—The Silent Fellowship.
11.30.—Close down.

2ZY MANCHESTER. 378 M.

- 3.30-5.30. Chamber Music.
THE "2ZY" STRING TRIO.
THE HERMAN VAN DYKES
(Piano Duo).
ALICE H. PEERS (Mezzo-Soprano).
THE TRIO.
Trio in B Flat, Op. 3 ... *Beethoven*
Allegro con Brav. Andante; Minuet;
Pavane (Allegro).
ALICE H. PEERS.
"The Tearless Dawn" ... *R. H. Dillan*
"If I Can Live" ... *Stephenson*
"Serenade" ... *Bantock*
THE HERMAN VAN DYKES.
Two Pianos.
"Scherzetto," Op. 23 ... *Arensky*
"La Savant"; "La Coquette"; "Pol-
chard"; "La Densouse."
Polonaise in A Major ... *Chopin*
THE TRIO.
Trio in B Flat ... *Mozart*
Allegro; Andante; Minuet; Allegro.
ALICE H. PEERS.
"Solweig's Song" ... *Grieg*
"Come Unto Me" ... *Gounod*
"My Dearest Heart" ... *Audric*
THE HERMAN VAN DYKES.
Hungarian Dance in D Minor ... *Brakna*
"Le Soir" ... *Chaminade*
Tone Poem, "Finlandia" ... *Sibelius*
- 5.30-5.45.—Music for the Children.
- 8.0.—B. G. HONEY: Talk to Young People.
- 8.30.—Hymn, "O God, Our Help in Ages Past"
(English Hymnal, No. 490).
Religious Address by the Rev. J. V. N.
BARDSEY, Vicar of Lancaster.
Hymn, "He Who Would Valiant Be"
(English Hymnal, No. 402).
Bible Reading.
Anthem.
Hymn, "Evening Is Hushed in Silence"
(English Hymnal, No. 569).
- 9.0-10.45.—Programme S.B. from London.

- 5.0-5.30.—Music for the Children.
- 8.0.—B. G. HONEY: Talk to Young People.
- 8.30.—Hymn, "O God, Our Help in Ages Past"
(English Hymnal, No. 490).

Religious Address by the Rev. J. V. N.
BARDSEY, Vicar of Lancaster.
Hymn, "He Who Would Valiant Be"
(English Hymnal, No. 402).

Bible Reading.
Anthem.
Hymn, "Evening Is Hushed in Silence"
(English Hymnal, No. 569).

- 9.0-10.45.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.

- 3.30-5.30.—Programme S.B. from London.

8.30. THE "5NO" CHORAL SOCIETY OCTET.

Religious Service.
Hymn, "When I Survey the Wondrous
Cross" (No. 108, A. and M.).
Anthem, "The Radiant Morn Hath Passed
Away"
Woodward

(Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes
signify a simultaneous broadcast from the station men-
tioned.

HAVENTHUR.**5XX 1,600 M.****SUNDAY, August 30th.**

10.30 a.m.—Weather Forecast.

5.30-5.30. } Programmes S.B. from London.

8.30-10.45. } **MONDAY, August 31st.**

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0.—Programmes S.B. from London.

9.0. **BARKOW SHIPYARD SILVER BAND.**

(Vickers Limited.)

Bandmaster: G. F. BEDFORTH.

Relayed from the

Lake Bandstand, Wexley.

Overture, "Don Quixote" ... *Round*Trombone Solo, "Joy Wheel" ... *Saltos*

(Soloist: W. HARPER.)

Selection, "Rigoletto" ... *Verdi*Entr'acte, "My Syrian Maid" ... *Bliss*Fantasia, "A Sailor's Life" ... *Cape*March, "Staunch and True" ... *Greenwood*

The National Anthem.

10.0-10.45.—Programmes S.B. from London.

TUESDAY, September 1st.

10.30 a.m.—Weather Forecast.

1.0-2.0. } Programmes S.B. from London.

4.0-5.0. }

6.0-8.0. }

Symphony Concert.

POUSHNOFF (Solo Pianoforte).

THE WIRELESS SYMPHONY

ORCHESTRA.

Conducted by PERCY PITT.

8.0. **THE ORCHESTRA.**Overture, "Le Carnaval de Venise" ... *Berlioz*"Forest Marmosa" ("Siegfried") ... *Wagner*

Concerto No. 1 in E Flat (for Piano and

Orchestra) ... *Liszt*Suite of Dances ... *Strauss-Congara*

POUSHNOFF.

Improvisation in F Sharp ... *Chopin*Polichinelle ... *Rachmaninov*

THE ORCHESTRA.

Symphony No. 5 in E Minor and Major

Tchaikovsky

10.0-11.30.—Programmes S.B. from London.

WEDNESDAY, September 2nd.

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-10.45.—Programmes S.B. from London.

THURSDAY, September 3rd.

10.30 a.m.—Weather Forecast.

1.0-2.0. } Programmes S.B. from London.

4.0-5.0. }

6.0-8.0. }

(Continued from the previous column.)

Address: Canon FALLA.

Hymn, "How Bright These Glorious Spirits

Shine" (No. 438, A. and M.).

9.0-10.45.—Programmes S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.30.—Programmes S.B. from London.

8.30. Church Service.

Relayed from West U.F. Church.

Minister:

The Rev. Prof. G. D. HENDERSON, B.D.,

of King's College.

9.0-10.45.—Programmes S.B. from London.

5SC GLASGOW. 422 M.

3.30-5.30.—Programmes S.B. from London.

8.30. Studio Service.

Psalm 66, Verses 1-5, and 20 (Tune,

"Hilphthorpe").

Scripture Reading.

The Rev. B. W. FORBES, of Paisley Road

United Free Church, Religious Address.

9.0-10.45.—Programmes S.B. from London.

"Birds and Insects."

VIVIEN LAMBELET (Mezzo-Soprano).

HETTY BOLTON (Solo Pianoforte).

THE WIRELESS ORCHESTRA.

THE ORCHESTRA.

"The House Wedding" ... *Mendelssohn*Piccolo Solo, "The Wren" ... *La Thiere*

(Solo Piccolo: FRANK ALMIGILL.)

VIVIEN LAMBELET.

"The Birds" ... *Alice Boscley*"The Black Bird" ... *F. Bonaldi Hart*"The Wasp" ... *Arthur Benjamin*

HETTY BOLTON.

Papillons ... *Grieg*"Hark, Hark, the Lark" ... *Schubert-Liszt*Papillons ... *Schumann*

THE ORCHESTRA.

"The Flight of the Bumble Bee"

Rimsky-Korsakov

VIVIEN LAMBELET.

"The Wood Pigeon" (from "Bird Songs")

Lina Lehmann

"A Thrush's Love Song" ... *Allison Travers*"The Blackbird's Song" ... *Cyril Scott*

HETTY BOLTON.

"Water Wagtail" ... *Scott*"Dragon Fly" ... *Palmgren*

THE ORCHESTRA.

Four Dances from "The Blue Bird" ... *O'Neill*

The Washington Festival

of

Rimsky-Korsakov.

Under the Direction of

ARNOLD DOLMETSCH.

Relayed from

Huslemere Hall, Surrey.

English Music.

9.0.—"Lento" Fantasy for Five Viols to the

Organ

(G. Cuperovic, c. 1810) John Cooper

Pianos for One and Two Virginals

Giles Ferraby, c. 1900

Divisions on a Ground in D Minor for the

Viola da Gamba ... *C. Simpson, 1630*

9.30.—Suite for the Harpsichord, No. 8, in C

Major ... *H. Purcell*

Preludes—Almond—Gounod—Scherzando

"The Golden Sonata" in F Major for Two

Violins, Viola da Gamba, and Harpsi-

chord ... *H. Purcell*

10.0-11.30.—Programmes S.B. from London.

FRIDAY, September 4th.

10.30 a.m.—Weather Forecast.

1.0-2.0. } Programmes S.B. from London.

4.0-10.45. }

SATURDAY, September 5th.

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0.—Programmes S.B. from London.

8.0.—MILITARY BAND PROGRAMME. S.B.

from Cardiff.

10.0-12.0.—Programmes S.B. from London.

The Choir, Hymn No. 126, "Light of the

World, for Ever Shining"

Prayer.

The Choir, Hymn No. 107, "My Faith

Looks up to Thee."

Chamber Music.

S.B. to Dundee.

CONSTANCE WOOD (Soprano).

ANDREW BRYSON (Pianoforte).

ALFRED PICTON (Flute).

JOHN B. DICKSON (Violoncello).

HARRY CARPENTER (Violin).

9.0. Suite for Flute, Violoncello and Piano.

"Holiday Sketches," Op. No. 7

Eugene Chocoma

CONSTANCE WOOD.

Three Songs from the Greek Anthology for

Voice and Flute ... *G. Bantock*

Trio for Violin, Violoncello and Piano.

Trio ... *Saint-Saens*

Duo, for Flute and Violin.

Five Little Duets for Flute and Violin,

with Piano Accompaniment, Op. 56

Gustav Cui

10.0-10.45.—Programmes S.B. from London.

PROGRAMMES FOR MONDAY (Aug. 31st.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 413.

2LO LONDON. 365 M.

- 1.0. Time Signal from Greenwich.
4.0. Programme of Music by Barrow Shipyard Silver Band (Victoria L63), relayed from the Lake Bandstand, Wembley. "The Prince in Argentina," by Capt. Arthur Mills.
5.0. An Hour's Dance Music.
6.0. CHILDREN'S CORNER: Piano Solos by Auntie Sophie. A Chat by "The White Friar." "Adventures of Peter Rabbit."
6.30. Children's Letters.
6.40. An Appeal on behalf of the Sunlight League by the Marquis of GRAHAM.
7.0. TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
Topical Talk. S.B. to all Stations.
7.25. Musical Interlude. S.B. to all Stations except Belfast.
7.40. Capt. J. FROST. "The Making of the Conqueror." S.B. to other Stations.

8.0. **Round the Stations.**
S.B. to Cardiff.

9.0. "L'ENFANT PRODIGE."
S.B. from Cardiff.

10.0. TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News.

10.15. **Finlay Dunn.**
The Piano Comedian.
S.B. to other Stations.
10.45. Close down.

5IT BIRMINGHAM. 479 M.

- 3.45. The Station Wind Quintet.
4.45. Afternoon Topics: Sidney Rogers, F.R.S., "Flowers That Have Done Well." Marjorie Palmer (Soprano).
5.15. CHILDREN'S CORNER.
5.55. Children's Letters.
6.0. Lozelle's Picture House Orchestra: Conductor, David Rimmer, William Bousell (Bass).
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. Capt. J. FROST. S.B. from London.
THE STATION ORCHESTRA:
Conductor—JOSUPE LEWIS.
PARRY JONES (Piano).

8.0. **Grand Opera.**
THE ORCHESTRA.
Overture, "The Mastersingers" Wagner
Aria, "O Sovereign, O Judge, O Father"
("Lo Cid") Massenet
THE ORCHESTRA.
Selection, "La Sonnambula" Bellini-Tarzan
PARRY JONES.
Aria, Prize Song ("The Mastersingers")
Wagner

THE ORCHESTRA.
Katr acte, Act II ("Vowels of the Madonna")
Wolf Ferreri
PARRY JONES.
Aria, "Ah, D'opet, Vieux Pair"
("Marron") Massenet
THE ORCHESTRA.
Selection, "Carmen" Bizet

9.0. **Light Opera.**
THE ORCHESTRA.
Overture, "The Mikado" Sullivan
PARRY JONES.
Aria, "The English Rose" ("Merrie
England") German
THE ORCHESTRA.
Selection, "The Cingales" Mencklen

THE EXPERIMENTAL TRANSMISSION
For Amateur Wireless Engineers
Will be carried out by
THE BIRMINGHAM STATION,
10.45-11.15.

- PARRY JONES.**
Aria, "O Lovers, Beyond Compare"
("The Magic Flute") Mozart
THE ORCHESTRA.
Selection, "Merrie England" German
10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
LEONARD GORDON (Baritone).
ELSIE STELL (Solo Violin).
ELSIE STELL.
10.15. Sonata in E Minor Bach
Allegro; Adagio; Allernando; Gigue.
Poem Pabich
LEONARD GORDON.
"The Lady Player" Alhazan
"The Wanderer's Song" Julius Harrison
Experimental Transmission for Amateurs.
ELSIE STELL.
10.45. Waltz in A Brahms
Romance Allick Maclean
Tambourin Canota Kreisler
LEONARD GORDON.
"The Clock" Loeur
"How Deep the Slumber of the
Floods" Gounod
"Vulcan's Song" Gounod
11.15. Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45. London Papers read by Anne Farnoll-Watson. Orchestra relayed from the Bungalow Cafe, Southampton. Musical Director, Arthur Pickett.
5.15. CHILDREN'S CORNER: Songs and Stories, etc.
5.50. Children's Letters.
6.0. Scholars' Half Hour: "The Age of Social Reform," by George Guest, J.P.
6.30. Musical Interlude.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. Capt. J. FROST. S.B. from London.
8.0-8.15. Interval.

Winter Gardens Night.
THE MUNICIPAL ORCHESTRA:
Conductor—Sir DAN GODFREY.
EDWARD DYKES (Bass).
ERNEST WELLBELOVED
(Monologues, etc.).
THE ORCHESTRA.

8.15. Grand March, "The Crown of India" Elgar
Overture, "Rienzi" Wagner
EDWARD DYKES.
"I Am a Rooster" Mendelssohn
THE ORCHESTRA.
Suite, "Chase Nocturne" Tchaikovsky
Overture, "Miniature" "Dances
Characteristiques": March; Danse
de la Fée; Danse; Danse Russe;
Danse Arabe; Danse Chinoise; Danse
des Millions; "Valse des Fleurs."
ERNEST WELLBELOVED.
In Recitations, Monologues, etc.
Interval.

THE ORCHESTRA.
Suite No. 2, "L'Arlesienne" Bizet
Pastoral; Minuet; Intermzzo; Fandou-
le.
EDWARD DYKES.
"Bonnie George Campbell" Keel
THE ORCHESTRA.
Morceau, "The Voice of the Bells" Langelis

Suite de Ballet, "Scelia" Delibes
10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. FINLAY DUNN. S.B. from London.
10.45. Close down.

5WA CARDIFF. 393 M.

- 12.30-1.30. Concert of Gramophone Records.
3.0-4.30. The Colston Hall Orchestra, relayed from the "Bristol First" Exhibition at the Colston Hall, Bristol. Conductor, Percio Clarke.
5.0. "5WA'S" "FIVE O'CLOCKS."
5.30. CHILDREN'S CORNER.
6.5. "The Letter Box."
6.15-6.30. "Teens' Corner: "Photography—
Faults and How to Rectify Them," by
Mr. T. J. Lewis.
6.40. Programme S.B. from London.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. Capt. J. FROST. S.B. from London.
8.0. ROUND THE STATIONS. S.B. from
London.

9.0. "L'Enfant Prodige."
A Lyrical Scene by
Claude Debussy.
S.B. to London.
Characters:

Lia (Azel's Mother) MIRIAM LICETTE
Azel (A Young Gentleman) TUDOR DAVIES
Simon (Azel's Father) HARRY BRINDLE
Chorus THE "5WA" CHOIR
Chorus Master, RHAPLAD DOBBS.
THE STATION SYMPHONY
ORCHESTRA
(Leader, LEONARD BUCKFIELD.)
Conductor,
WARWICK BRATHWAITE.

Scenes: A Village near the Lake of
Genevieve.

10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. FINLAY DUNN. S.B. from London.
10.45. Close down.

2ZY MANCHESTER. 378 M.

- 3.15-4.0. The Cory Silver Band, Conductor,
J. G. Dobbing. Relayed from the
Municipal Gardens, Southport.
4.0-4.10. Holman Cade (Entertainment).
5.0. Afternoon Talk.
5.15. Children's Letters.
5.30-6.15. CHILDREN'S CORNER.
6.40. Musical Interlude. S.B. from London.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. Capt. J. FROST. S.B. from London.
THE BAND OF H.M. ROYAL MARINES
(Plymouth Division).
(By kind permission of Col. Com. P. C.
Edwards, and Officers, R.M.)
Conductor, Lieut. P. S. G. O'DONNELL,
M.V.O.

WINIFRED CECIL
(Songs and Monologues at the Piano).
THE BAND.
8.0. "March Symphonie" Myerini
Overture, "The Merry Wives of Windsor"
Nicolai

WINIFRED CECIL.
Selected.
THE BAND.
Cornet Solo, "I Hear a Thrush at Eve"
Cudman
"Dance Negro" Archer
Selection, "Rose Marie" Friml
WINIFRED CECIL.
Selected.

THE BAND.
Ballet Music from "Prince Igor" Borodin
WINIFRED CECIL.
Selected.

THE BAND.
Piccolo Solo, "Fluttering Birds" Genin
Overture, "Raymond" Thomas
Incidental Music to "Henry VIII"
Sullivan

(Aug. 31st.)

EVENTS OF THE WEEK .

SHERRY (Rank)	Thursday	Friday	Saturday	Sunday	Page
BLACKBURN	1st	2nd	3rd	4th	1
BARNESLEY	1st	2nd	3rd	4th	2
BIRMINGHAM	1st	2nd	3rd	4th	3
BURTON	1st	2nd	3rd	4th	4
CHESHAM	1st	2nd	3rd	4th	5
CHESHIRE	1st	2nd	3rd	4th	6
CHESHIRE	1st	2nd	3rd	4th	7
CHESHIRE	1st	2nd	3rd	4th	8
CHESHIRE	1st	2nd	3rd	4th	9
CHESHIRE	1st	2nd	3rd	4th	10
CHESHIRE	1st	2nd	3rd	4th	11
CHESHIRE	1st	2nd	3rd	4th	12
CHESHIRE	1st	2nd	3rd	4th	13
CHESHIRE	1st	2nd	3rd	4th	14
CHESHIRE	1st	2nd	3rd	4th	15
CHESHIRE	1st	2nd	3rd	4th	16
CHESHIRE	1st	2nd	3rd	4th	17
CHESHIRE	1st	2nd	3rd	4th	18
CHESHIRE	1st	2nd	3rd	4th	19
CHESHIRE	1st	2nd	3rd	4th	20
CHESHIRE	1st	2nd	3rd	4th	21
CHESHIRE	1st	2nd	3rd	4th	22
CHESHIRE	1st	2nd	3rd	4th	23
CHESHIRE	1st	2nd	3rd	4th	24
CHESHIRE	1st	2nd	3rd	4th	25
CHESHIRE	1st	2nd	3rd	4th	26
CHESHIRE	1st	2nd	3rd	4th	27
CHESHIRE	1st	2nd	3rd	4th	28
CHESHIRE	1st	2nd	3rd	4th	29
CHESHIRE	1st	2nd	3rd	4th	30
CHESHIRE	1st	2nd	3rd	4th	31
CHESHIRE	1st	2nd	3rd	4th	32
CHESHIRE	1st	2nd	3rd	4th	33
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CHESHIRE	1st	2nd	3rd	4th	35
CHESHIRE	1st	2nd	3rd	4th	36
CHESHIRE	1st	2nd	3rd	4th	37
CHESHIRE	1st	2nd	3rd	4th	38
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CHESHIRE	1st	2nd	3rd	4th	41
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CHESHIRE	1st	2nd	3rd	4th	43
CHESHIRE	1st	2nd	3rd	4th	44
CHESHIRE	1st	2nd	3rd	4th	45
CHESHIRE	1st	2nd	3rd	4th	46
CHESHIRE	1st	2nd	3rd	4th	47
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CHESHIRE	1st	2nd	3rd	4th	50
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CHESHIRE	1st	2nd	3rd	4th	59
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CHESHIRE	1st	2nd	3rd	4th	63
CHESHIRE	1st	2nd	3rd	4th	64
CHESHIRE	1st	2nd	3rd	4th	65
CHESHIRE	1st	2nd	3rd	4th	66
CHESHIRE	1st	2nd	3rd	4th	67
CHESHIRE	1st	2nd	3rd	4th	68
CHESHIRE	1st	2nd	3rd	4th	69
CHESHIRE	1st	2nd	3rd	4th	70
CHESHIRE	1st	2nd	3rd	4th	71
CHESHIRE	1st	2nd	3rd	4th	72
CH					

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

Uncles on Holiday.

UNCLE JEFF, who is at Lyme Regis, has sent a message to the "2LO" family. It is very difficult to read his writing but he seems to be having a good time. So far he has not seen any whales, but he has bathed every day.

Uncle Caractacus has gone to the Italian Lakes. He doesn't want to travel about much but intends to have a nice lazy time—and he couldn't have chosen a better place, could he? To think of it makes the London Studios seem a little stuffy.

A Play About Highwaymen.

The Wicked Uncle will tell some more Animal Stories on Thursday, though we feel Uncle Leslie will be very annoyed when he finds what we have been doing to his Zoo Class. The Wicked Uncle says he really will remember this time the Zoo stories are True Stories.

On so Friday there is to be another play. There have been pirates and Robin Hood and Hereward the Wake, and Roundheads and Cavaliers lately. What do you say to a thrilling piece about Highwaymen, for a change? The play is being specially written, and we hope you will all like it.

How to Sing a Song.

The Aunts and Uncles of Aberdeen believe that all children like to sing, and we all know that most young voices are very pleasant to hear. To encourage those many boys and girls who do not take up singing seriously, but yet like to sing for their own pleasure, Miss Jessie Jenkins will give a helpful little talk on September 4th. She is going to show us how to learn simple songs so as to get the most pleasure out of them, both for the singer and whoever comes in to listen. She will sing a number of songs herself, just to show that, though a song is easy enough for the youngest to learn, it can

be interesting and give a great deal of pleasure to other children and grown-ups. So all of you who want to sing so that your brothers and sisters will stop threatening to throw things at you, and actually stop to listen, be sure to look out for Miss Jenkins on September 4th.

The Thistle and the Rose.

There was a great debate at the Dundee Corner a few days ago between Aunt Betty and Uncle Bob as to the good qualities of the Rose and Thistle respectively. Aunt Betty upheld the beauty of the Rose, while Uncle Bob waxed strong on the usefulness of the Thistle. Some of the nephews and nieces took it so seriously that one of them sent Uncle Bob a big, prickly thistle in a huge box!

"Treasure Trove."

Recently some of the Cardiff Aunties and Uncles had a secret picnic and, as the proceedings were broadcast in the Children's Hour, they were overheard when they discussed the hiding of a despatch that they had with them. (The despatch was the secret of the picnic.) However, they hid it, and we do not know whether our Kiddiewinks are extra clever or whether we made the clues too easy, but the despatch was returned to Cardiff Station the next day. The fortunate Kiddiewink who sent it in will receive the Treasure Trove, and it is hoped to organize another secret picnic before he days get too short.

Through the Invisible Door.

On Sunday, September 6th, the twentieth-century atmosphere of the Birmingham Studio will, at 5 o'clock, be suddenly changed for that of the seventeenth. The children who are listening will find themselves passing with Uncle Edgar and Auntie Gladys through the Invisible Door, and will hear for themselves how King Charles II. was forced to fly for his life at the Battle of Worcester. How he hid in the oak

tree is well known to all who have read the story of the escape from the Roundheads and his exciting adventures disguised as the servant of Jane Lane make up the rest of the story.

The White Knight at Liverpool.

Auntie, Uncle, and Kiddies in Liverpool were considerably startled when the White Knight from "Alice in Wonderland" suddenly walked into the Studio during the Corner. Not only the White Knight, but his famous horse "Impromtu" appeared. He explained that his horse was called by that name because it was so useful to have 'im prompt you when you were waiting.

"Impromtu" gave a magnificent dance, and the Kiddies heard the chattering of his boots. The White Knight recited several poems and described some new inventions, and then vanished. Everyone is hoping he will come again.

A Radio Circle Picnic.

The "2ZY" Radio Circle Picnic, which was held at Springwood Hall, Romley, on August 11th, was a huge success. The weather was lovely, and everybody had a wonderful time. The sports were very popular, also the many treasure hunts, and each child was able to take home at least two presents. It was a very tired but very happy party of Aunties and Uncles, Nephews and Nieces which arrived in Manchester again at 8 p.m.

A Lovely Programme.

As all the Aunties and Uncles were at the picnic, we were not able to have a Children's Corner at 2ZY that day but all the children who were unable to come with us to Romley spent a happy hour with their cousins at Birmingham, who shared their Corner with them and gave them a lovely programme.

THE FLOWERS' SPORTS CARNIVAL.

By LANGFORD REED.



"They're vulgar creatures," drawled the Orchid.

Flowerland and, as in previous years, it was arranged that the honey paid for admission should be devoted to a fund for providing beds for homeless and weedy flowers. Hence, money in the floral world, and even the rates and taxes are paid in it to the bees, who are the official tax collectors of Queen Flora, the fairy who reigns over Flowerland.

The Sports were held in the early hours of the morning in the grounds of her Majesty's Palace, and Everyone who was anyone in the World of Flowers and Plants assembled to watch the various champions compete for honour and glory, and for the crowns of dew which were to be placed on the heads of the victors.

I did not attend myself because I hadn't an invitation: but I had this account from a little girl who, being half a flower herself, was allowed to be half a guest, so to speak, and visit the Sports in her dreams.

She tells me that the spectacle was a most brilliant and inspiring one. The banks surrounding the Sports arena were packed with flowers in their most gorgeous apparel, and when Queen Flora rode on to the ground, escorted by a detachment of the Humble Bee Guards, with drawn at arms, the cheering was so tremendous—especially the roaring of the tiger-lilies and dandelions and the barking of the dog-violets—that it completely drowned a peal of blue bells that was rung in her honour. Her Most Fragrant Majesty looked a dream of beauty in a gorgeous gown of the most brilliant colours in Flowerland.

The first event, an open race for Flowers and Plants, was won by the Speedwell, with the Scarlet Runner second and the Virginia Creeper last. After this, a platoon of young buds gave a shooting display with harmless floral bullets. This went so well that, for an encore, they gave an exhibition of boxing in which they used foxgloves instead of box-gloves.

The next event was a race for Horse Chestnuts, but before it could be run there occurred an extraordinary interruption which put an end to the Sports.

It was all through the Clover Family being refused admission. The aristocratic Sports Committee, consisting of the Orchid, the Sun Flower, the Tiger Lily, the Marguerite, the Narcissus, the Chrysanthemum, and the Rose had decided that the Clover Tribe were a common and impudent lot who should be taught their place.

"They're vulgar creatures who want to run wild everywhere," drawled the Orchid, adjusting his eyeglasses; "some of them have actually dared to invade the garden in which my people have been the chief ornaments for years. Cheek, I call it!"

"I agree," remarked the Marguerite, in equally affected tones. "They are neither flowers nor plants, strictly speaking, and I suggest that they be forbidden the Sports; we must draw the line somewhere."

Only the Rose, who was naturally of a sweet disposition, voted against the proposal, and so the Clover Tribe were not allowed to enter.

They were wild enough flowers in any case, but this injustice made them wilder than ever and, also, angered their good friends the Bees, who, accordingly, thought out a plan to teach the mischievous flowers to behave. It was approved of by Queen Flora, for she loved all her subjects and felt exceedingly annoyed that the Clover Family should have been insulted.

Thus it happened that before the Horse Chestnut race could start, a low buzzing was heard in the air. Nearer and nearer it sounded and soon the sky became darkened with vast swarms of bees. In vain the terrified flowers insisted that they had, already, paid their taxes. Down swooped the bees, and in a very short time they had captured not only the whole of the admission money, but all that the flowers had in their pockets as well. Only the Rose was spared; the rest were left absolutely honeyless.

Thus ended the great Sports Carnival of the Flowers, and if the Clover Family are not invited next year, it shall be surprising!

PROGRAMMES FOR TUESDAY (Sept. 1st.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 418.

2LO LONDON. 365 M.

10-2.0.—Time Signal from Greenwich

Launch-time Music from the Hobson

4.0-5.0.—Children by the Sea, by Mabel

Orman and Orchestral Music relayed from

Shepherd's Bush Pavilion

6.0.—CHILDREN'S CORNER. Songs by I. C. C.

Hughes. "The Place of Shutes" (P. W.

Lewis). "The Reformers of Belton" (P. W.

Lewis). "The Reformers of Belton" (P. W.

6.30.—Musical Interlude

7.0.—JAZZ SENSATION FROM LIG BLYN

WALLER FOREMAN and J. H.

GENERAL NEWS BULLETIN S.B.

to all Stations

JOHN STRACHEY. Literary Criticism.

S.B. to all Stations

7.25.—Musical Interlude S.B. to all Stations

7.40.—Forecasting in the "Buckhorns" of

Australia, by Dr. J. W. G. HATLA

WAY S.B. to other Stations

An Hour's Light Entertainment.

S.B. to all Stations except "5XX"

PERCY HIRSH

MABEL CONSTANTINOS. Entertainment

8.0.—ST. JAMES STRING SEXTET

THE SEAFET

Pento Byoulerie (Valse Brillante)

London

"Fragments" by Schumann

Deorch

MABEL CONSTANTINOS

Two Original Canons.

Me. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

8.30.—THE SEPTET

Four Minutes of Chamber Music

Henry Eccles

8.40.—BERT HIRSH

8.50.—"The Little Donkey"

THE SEPTET

Henry Jackson

9.0.—From M. W. L. on P. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

9.10.—The Haslemere Festival

of Chamber Music.

ARNOLD BENTLEY

Relayed from

Haslemere Hall, Surrey

Haydn and Mozart Programme.

S.B. to all Stations except "5XX"

Divertimento in B Flat for Oboe, Violin

and Viola da Gamba, Violoncello, and Harp

8.00.—Sonata for Harpsichord and Violin in A

Major, by J. S. Bach, by Mozart

Trio in G Major for Harpsichord, Violin,

and Violoncello, by Haydn

10.0.—TIME SIGNAL FROM GREENWICH

WALLER FOREMAN and J. H.

GENERAL NEWS BULLETIN S.B.

to all Stations

10.10.—THE SAVOY JAZZ BAND and

SELMA BAND.

Relayed from the

Savoy Hotel, London

S.B. to other Stations,

11.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—Lozelle Picture House Orchestra. Con-

ductor: Paul Rimmer. Parth Paldoes

(Soprano)

4.45.—Afternoon Topics, Edna Godfrey-Turner

(Dramatic Recital), Wilfred Payne (Con-

ductor)

5.15.—CHILDREN'S CORNER

5.45.—Children's Letters

6.0.—Lozelle Picture House Orchestra. Con-

ductor: Paul Rimmer. Parth Paldoes

(Soprano)

6.30.—Programme S.B. from London.

6.50.—BOURNEMOUTH. 386 M.

11.30-12.0.—The "Old" Trio. Reginald S.

Moust (Violon), Thomas E. Bingham

(Cello); Arthur Marston (Piano).

1.40.—Folk: London Papers read by Anna

Parth Watson. Orchestra relayed from

the Electric Theatre. Musical Director

D. C. Roma

2.40.—Musical Interlude

3.0.—CHILDREN'S CORNER. Songs by I. C. C.

Hughes. "The Place of Shutes" (P. W.

Lewis). "The Reformers of Belton" (P. W.

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6.30.—Musical Interlude

7.0.—JAZZ SENSATION FROM LIG BLYN

WALLER FOREMAN and J. H.

GENERAL NEWS BULLETIN S.B.

to all Stations

JOHN STRACHEY. Literary Criticism.

S.B. to all Stations

7.25.—Musical Interlude S.B. to all Stations

7.40.—Forecasting in the "Buckhorns" of

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WAY S.B. to other Stations

An Hour's Light Entertainment.

S.B. to all Stations except "5XX"

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MABEL CONSTANTINOS. Entertainment

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THE SEAFET

Pento Byoulerie (Valse Brillante)

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MABEL CONSTANTINOS

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Henry Eccles

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Henry Jackson

9.0.—From M. W. L. on P. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

9.10.—The Haslemere Festival

of Chamber Music.

ARNOLD BENTLEY

Relayed from

Haslemere Hall, Surrey

Haydn and Mozart Programme.

S.B. to all Stations except "5XX"

Divertimento in B Flat for Oboe, Violin

and Viola da Gamba, Violoncello, and Harp

8.00.—Sonata for Harpsichord and Violin in A

Major, by J. S. Bach, by Mozart

Trio in G Major for Harpsichord, Violin,

and Violoncello, by Haydn

10.0.—TIME SIGNAL FROM GREENWICH

WALLER FOREMAN and J. H.

GENERAL NEWS BULLETIN S.B.

to all Stations

10.10.—THE SAVOY JAZZ BAND and

SELMA BAND.

Relayed from the

Savoy Hotel, London

S.B. to other Stations,

11.30.—Close down.

5NO NEWCASTLE. 403 M.

11.30-12.30.—Leonora Howe (Soprano), J.

Harrison (Conductor), Gramophone

Record.

4.0.—Music from Tully's Restaurant

Tea-Time Topics. Frank Atkins (T)

5.30.—CHILDREN'S CORNER

6.30.—A. H. F. V. Songs, "Scenes at a Herring

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EVENTS OF THE WEEK.

SUNDAY, August 30th.

LONDON, 3.30. Military Band Pro-

gramme

MANCHESTER, 3.30.—Chamber Music.

GLASGOW, 9.0.—Chamber Music

MONDAY, August 31st

BIRMINGHAM, 8.0. Grand Opera.

CARDIFF, 9.0. "L'Enfant Prodiges"

(Debussy)

GLASGOW 8.0. Traditional Minstralsy.

GLASGOW, 9.4. Poetry Recital and

Orchestra.

TUESDAY, September 1st.

"5XX," 8.0.—Symphony Concert, con-

ducted by Percy Pitt, with Pomishneff

(Solo Pianoforte)

LONDON, 8.0. The Haslemere Festival

of Chamber Music. (S.B. to all stations

except "5XX.")

WEDNESDAY, September 2nd.

LONDON, 8.0. Old Masters.

CARDIFF 8.0. "From Spain."

ABERDEEN, 8.0. Band of H.M. Royal

Marines (Plymouth Division).

GLASGOW, 8.0.—Light Classical Pro-

gramme.

BELFAST, 7.30. Symphony Concert.

THURSDAY, September 2nd.

"5XX," 9.0. The Haslemere Festival

of Chamber Music.

PROGRAMMES FOR WEDNESDAY (Sept. 2nd.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Dance Music—Songs and Humors.

THE GARNER-SHOFFIELD DANCE BAND

MAHEL FRANCE (Aunt Maria)
DAVID OPENSHAW (Bass-Baritone).

9.0. THE BAND
Waltz, "Summer Showers" *Adison Fifth*
Fox-trot, "Florida" *Greer*
DAVID OPENSHAW
The Little Green Broom " *Cates*
" A F. *Slater*
" The *Burke*

THE BAND

Fox-trot, "Japanese Dolls" *Roanthal*
Waltz, "The Door of Her Dreams" *Pratt*
Fox-trot, "Take a Little One-Six" *Pratt*

9.35. MAHEL FRANCE
"A Ma *France*
THE BAND
One-Step, "Toy Drum Major" *Nicholls*
Fox-trot, "Because They All Love You" *Little*
Waltz, "Oh, How I Miss You To-Night" *Burke and Fisher*

9.0. DAVID OPENSHAW
"A Moment *Teavern*
" The Carrier's Courtship" *Phillips*
THE BAND
Fox-trot, "Yearning" *Davy and Burke*
Fox-trot, "Tell Me More" *Gershwin*
Waltz, "Zephyr" *Nemo*
" The *Nicholls*

9.10. MAHEL FRANCE
Aunt Maria Buys a Second Hand Car " *France*
THE BAND
Waltz, "Aunt Maria Buys a Second Hand Car" *France*
Fox-trot, "Aunt Maria Buys a Second Hand Car" *France*
" The *France*

5NO NEWCASTLE. 403 M.

4.0. Music *France*
5.30. CHILDREN'S CORNER
6.0. *France*
6.30. *France*
7.0. *France*
7.40. *France*

THE HOSPITAL FOR INTRACTABLES

MAHEL FRANCE (Aunt Maria)
DAVID OPENSHAW (Bass-Baritone)
THE STATION OR HESTRA
Conductor EDWARD CLARK

8.0. THE ORCHESTRA
Waltz, "The *France*
8.10. MARYAN ELMAH
" Should He Ever *France*
" Rose Softly Blooming" *France*
8.25. H. *France*
THE ORCHESTRA
Waltz, "The *France*
8.40. GEORGE WADE
" The Royal Trumpeters' March" *France*
" The Last Chord" *France*
" Oh! How I Love My Darling" *France*

8.50. MARYAN ELMAH
" The *France*
9.0. *France*
9.10. *France*
9.30. *France*

9.30. THE ORCHESTRA
Waltz, "The *France*
9.40. *France*

At the Studio.

9.50. THE *France*
A Dramatic Sketch in One Scene
Ralph Sutherby, an Adventurer
Joseph Maxon, his Friend and Partner
Harry Blake, a Young Executive
Scene: A Top Floor Flat in Hampstead.
Presented by KENNEDY MILSON
10.0-10.45.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0. Stendman's Symphony Orchestra, relayed from the Electric Theatre. Fishing News Bulletin. Afternoon Topics
5.30-6.0. CHILDREN'S CORNER: Entertained by Miss Billie Grey and Charles
6.30. Fishing News Bulletin
7.0.—WEATHER FORECAST and NEWS
7.25-7.35. *France*
7.40. The Rev. NINTOSH MOWAT, B.L., "Things That Matter—(1) Endurance."

First Visit
of
THE BAND OF HM ROYAL MARINES
(Plymouth Division)
Lieut. P. S. G. O'DONNELL, M.V.O.
(By kind permission of Col. Com. F. E. Edwards, and Officers, R.M.)
CHARLES PENROSE and BILLIE GREY

8.0. THE BAND
Overture, "William Tell" *France*
8.15. *France*
" Boy's Song" ("La Sorellina") *France*
" Gavotte Song" ("Mignon") *France*
" Battle Song" ("Der Grosse") *France*
8.30. CHARLES PENROSE
" At the Palace" *France*
8.45. THE BAND
Excerpts from Wagner's Operas
9.0. CHARLES PENROSE
" Laughter" *France*
9.15. THE BAND
" Student's Song" *France*

CHAPPELL
and
WEBER
pianos are in use at the various stations of the B.B.C.

ELLA GARINER
" Hindu Song" ("Sada") *France*
" The Songster's Awakening" *France*
" Down Vauxhall Way" *France*

THE BAND
" Serenade" *France*
" Solo Cornet, Corpl. J. TULLY" *France*
" Piccolo Solo, 'Flattering Birds'" *France*
" Soloist, Lee-Corpl. A. WOOD" *France*
" Xylophone Solo, 'Between Heaven and Earth'" *France*
" Soloist, Lee-Corpl. C. FORD" *France*

GLASGOW. 422 M.

11.3-12.30. *France*
3.30.—Broadcast to Schools. M. *France*
4.0. THE WIRELESS QUARTET
" Selection, 'Monsieur Beaucaire'" *France*
" Intermezzo, 'Under the Palm'" *France*
" March, 'Old Glory'" *France*
4.30. Afternoon Topics: Miss K. *France*
" West of Scotland Agriculture" *France*
" Poultry Chat" *France*
5.0-5.45.—CHILDREN'S CORNER: Singing Boys will Sing Scots Songs—"Charlie Is My Darling"; "Callie Herrie"; "The Bonnie Banks o' Loch Lomond"; "We a Hundred Pipers"
6.35. Weather Forecast for Farmers
7.0.—WEATHER FORECAST and NEWS
7.25-7.35.—Local News
7.30-7.35.—Musical Interlude S.B. from London
7.40.—The Rev. EDWARD BRUCE KIRK, Chief Lecturer on Astronomy at the R. *France*
" The Roundness of the Earth," S.B. to Edinburgh and Dundee.

Light Classical Programme.

MARJORY HAYWARD (Solo Violin).
LIDDELL PEDDIESEN (Tenor)
THE STATION OR HESTRA
Conducted by
HERBERT A. CALVERT
8.0. Overture, "The *France*
8.15. LIDDELL PEDDIESEN
" Fair Forest Green" *France*
" Lullaby" *France*
" Love Song" *France*
" Love's Secret" *France*

8.30. MARJORY HAYWARD
" Rondo" *France*
8.47. THE ORCHESTRA
" Parcell Suite" No. 1 *France*
9.0. LIDDELL PEDDIESEN
" Spring Waters" *France*
" Love Went A-Riding" *France*
" My Heart's in the Highlands" *France*

9.15. MARJORY HAYWARD
" Rondo" *France*
" Rondo" *France*
" Rondo" *France*
" Rondo" *France*
9.32. THE ORCHESTRA
Suite, "Basse en Scènes" *France*
Overture, "Ma *France*

10.0.—WEATHER FORECAST and NEWS
S.B. from London.
10.15. Programme S.B. from London.
10.45.—Close down.

PROGRAMMES FOR THURSDAY (Sept. 3rd.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- 7.25 Musical Interlude S.B. from London.
- 7.40.—Lord WARING. Talk to Boy Scouts S.B. from London.
- THE BAND OF H.M. ROYAL MARINERS**
(Plymouth Division)
Director of Music
Lieut. P. S. O'DONNELL M.C.
(By kind permission of the Admiralty)
Edwards and Officers, R.M.
- MABEL FRANCE (Aunt Maria)
DAVID OPENSHAW (Bass-Baritone)
- 8.0. **THE BAND.**
March, "The N. Melange" (H. E. Flat)
Chaconne, "Intermezzo, M. 1."
- 8.15. MABEL FRANCE
Aunt Maria's Holiday Song
- 8.25. DAVID OPENSHAW
"The West Wind"
"The Fairy Rime"
"A Maid"
"The Wayfarer's Night Song"
- 8.40. **THE BAND**
Cornet Solo, "Maiden"
(Soloist: Corporal J. TULLY)
Selection, "Songs of the Fair"
- 9.0. MABEL FRANCE
"Aunt Maria on 'Our Bazaar'"
- 9.15. **THE BAND.**
Xylophone Solo, "Der Jongleur"
(Soloist: Lance Corporal C. FORD)
Excerpts from Gounod's Works.
- 9.30. DAVID OPENSHAW.
"My Captain"
"A Frivolous Ballad"
"Women of the World"
"Because I Were Sick"
- 9.45. **THE BAND**
Selection of Sea Songs
"The Wanderer's Serenade"
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
Local News.
- 10.30. THE SAVOY BANDS S.B. from London.
- 11.30. Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0. —David's Dance Orchestra
King (Soprano), Fishing News I
Afternoon Tea, Mrs. A. D. Hay, My
Impressions of the L.S.A.
- 5.30.—CHILDREN'S CORNER
Auntie Margaret.
- 6.0.—Gramophone Music Corner
- 6.15. Boys Brigade News Bulletin
- 6.30.—Fishing News Bulletin
- 6.33. FRANKLAND POLLOCK
(Pianoforte Recital)
Impromptu in C Sharp Minor
Prelude
One Movement from Concerto
"Clair de Lune"
"Dr. Gradus ad Parnassum"
"The Children's Corner"
- 7.0.—WEATHER FORECAST and NEWS
S.B. from London.
Market Prices and Ministry of Agriculture
Bulletin. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Lord WARING. Talk to Boy Scouts
S.B. from London.

- Music and Humour**
- MARYAN ELMAR (Soprano),
MARIE DARE (Cello)
PITT AND MARKS (Entertainers),
THE WIRELESS ORCHESTRA.
- 9.0. **THE ORCHESTRA**
Suite, "Three Heroes" (Howard Carr)
"O Leary, V.O." "Captain Oates"
"Waverford, V.C."
- 9.10. MARYAN ELMAR
"As When the Dove Laments"
"Her Love"
"Let Me Wander Not Unseen"
"O Had I Jubal's Lyre"
- 9.25. PITT and MARKS
Duets Up-to-Date.
- 9.35. MARIE DARE
Concerto in A Major for Violoncello and
Orchestra (Santabene)
- 9.53. **THE ORCHESTRA**
Selection, "The Island King" (Gottschalk)
- 9.5. MARYAN ELMAR
"The Daffodils"
"Broom, Broom"
"Midsummer Eve"
"Serenade"
- 9.15. PITT and MARKS.
Duets Topical and Tropical.
- 9.25. MARIE DARE.
"Chanson Louis XIII. et Pavane"
"Après un Reve"
"Nobody Knows de Trouble I've Seen"
"Roundelay"
"My Love Is Like a Red, Red Rose"
"Spring Song"
- 9.45. **THE ORCHESTRA.**
"Romantic Song"
"The Wedding Morn"
"The Festivities"
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
Local News.
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 11.30. Close down.

55C GLASGOW. 422 M.

- 3.30.—Broadcast to Schools
An Hour of Melody.
- THE WIRELESS QUARTET.**
PETER ROSETTI (Solo Violin)
TIE QUARTET
Overture, "An Hour of Melody"
PETER ROSETTI
- THE QUARTET.**
Selection, "Tom Jones"

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any News-agent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

- PETER ROSETTI**
- "Lobelia"
"Schoon Rosmarin"
- 4.45.—Afternoon Topics: Isabel MacDonald,
Mad R. S. L., F.I.H., Practical Home
Home Nursing
- 5.0-5.45.—CHILDREN'S CORNER
- 6.55.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Market Prices and Ministry of Agriculture
Bulletin. S.B. from London.
- 7.25.—Local News.
- 7.30. Musical Interlude S.B. from London.
- 7.40.—Girls' Guildry, Girl Guides', and Boy
Scouts' Bulletin.
- 8.0. **Pianoforte Recital**
HAROLD SAMUEL
S.B. to Edinburgh and Dundee.
"Italian Concerto" (from "Klarier"
Uebungen, 55 Part 2, No. 1)
Allegro; Andante Presto
Fantasia in C Minor
Chorale Prelude, "Sleepers Wake"
Prelude and Fugue in G, Book I.
Prelude and Fugue in D Minor
Book II.
Fugue and Fugue in A Minor, Book I.
"The Children's Corner"
"Dr. Gradus ad Parnassum"
"Lullaby"
"Snow is Dancing"
"The Gull-wag's Cuckoo Walk."
- The Old and the New in Song.**
S.B. to Edinburgh and Dundee.
- THE STATION ORCHESTRA;**
Conducted by
BERBERT A. GARRITHUS.
RUBY SHEPHERD (Contralto)
SYDNEY COLTHAM (Tenor)
Will Sing Songs of Four Centuries.
- 8.45. **THE ORCHESTRA.**
Overture, "A Midsummer Night's Dream"
- 8.55. RUBY SHEPHERD.
"I Know a Bank"
"At Columbo's Grave"
"The Bubble Song"
"The Banks of Allan Water"
- 9.5. **THE ORCHESTRA.**
Entr'acte, "Penelope's Garden"
- 9.12. SYDNEY COLTHAM
"Have You Seen But a
Whyte Lillie Grow?"
(Music Anon.) (Words by
Ben Jonson)
"If She Forsake Me"
"Mary of Allendale"
- 9.50. SYDNEY COLTHAM
Entr'acte, "Pierrot and Columbo"
- 9.30. RUBY SHEPHERD
Song Cycle, "Porcelain and Pottery"
"A Nankin Bowl"
"Delft Ware"
"Ola Chelsea"
- 9.42. **THE ORCHESTRA**
March, "Little Lead Soldiers"
- 9.50. SYDNEY COLTHAM.
19th Century, "Edy Mauvrounec"
20th Century, "The Fugue Song"
"The Immortal Hour"
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 11.30. Close down.

PROGRAMMES FOR FRIDAY (Sept. 4th)

The letters "S.B." printed in italics in these programmes signify a Shortwave Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 413.

2LO LONDON. 365 M.

0 20.—Time Signal from Greenwich. Lunch.

10.—Musical Interlude.

11.—Musical Interlude.

12.—Musical Interlude.

13.—Musical Interlude.

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92.—Musical Interlude.

93.—Musical Interlude.

Delegates S.B. to all Stations.

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—London Picture House Orchestra. Conductor, Paul Rimmer.

4.45.—Afternoon Topics: Maud Caddick on "Birmingham Falls." Marjorie Howard (Mezzo-Soprano).

5.15.—CHILDREN'S CORNER

6.0.—London Picture House Orchestra. Conductor, Paul Rimmer. Isabel Tobbs (Soprano).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—Mr. W. LESLIE CARTER (Member of the Egypt Exploration Society), on "The Late Egyptian Empire Period (18th to 30th Dynasties)."

Military Band Programme.

THE BAND OF H.M. ROYAL MARINES

Plymouth Division

Conductor, Lieut. P. S. G. O'DONNELL

By kind permission of Col. Com. F. O. Edwards, and Officers, R.M.,

EDWARD LEHR (Trombone),

MARJORIE EDWARDS (Songs at the

8.0.—THE BAND

March and Wagon

My Love

Wild Berries

THE BAND

Selection, "Lull Time" Schubert (Trombone)

Concert Solo, "What a Wonderful World"

(Soloist, Corp. J. TULLEY)

Dance, "The Old Time"

"Wedding in the Bath" (Trombone)

"Tommy Tidy" (Trombone)

"Aren't Men Funny Creatures?" (Trombone)

"Contrary Mary" (Trombone)

THE BAND

Ancient Air from County Derry (Trombone)

"Shepherd's Hey" (Trombone)

Selection, "No, No, Nannette" (Trombone)

EDWARD LEHR

"Phyllis Has Such Charming Graces"

"Now Sleeps the Crimson Petal" (Trombone)

"O, Mistress Mine" (Trombone)

THE BAND

Musical Sketch, "The Outpost" (Trombone)

WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—Sir London Ronald's Songs.

CH. FORD FULLWOOD (Trombone).

"Daybreak"

"Morning"

"Have You Forgotten?"

"If I Night Love You"

"My Reason of Love"

"Down in the Forest"

10.45.—Close down.

5BM BOURNEMOUTH. 386 M.

11.20.—The Station Trio (Violin, Viola, Violoncello)

1.15.—Talk on "Early Ballads" by Angela

Orchestra relayed from the

1.40.—Musical Interlude. S.B. from London.

2.0.—Musical Interlude. S.B. from London.

2.15.—CHILDREN'S CORNER

2.40.—Mr. GUY POLLOCK: "The Little Room"

8.50.—Children's Letters.

9.0.—Musical Interlude. S.B. from London.

9.15.—Musical Interlude. S.B. from London.

9.30.—Musical Interlude. S.B. from London.

9.45.—Musical Interlude. S.B. from London.

10.0.—Musical Interlude. S.B. from London.

10.15.—Musical Interlude. S.B. from London.

10.30.—Musical Interlude. S.B. from London.

10.45.—Musical Interlude. S.B. from London.

11.0.—Musical Interlude. S.B. from London.

11.15.—Musical Interlude. S.B. from London.

11.30.—Musical Interlude. S.B. from London.

11.45.—Musical Interlude. S.B. from London.

12.0.—Musical Interlude. S.B. from London.

12.15.—Musical Interlude. S.B. from London.

12.30.—Musical Interlude. S.B. from London.

12.45.—Musical Interlude. S.B. from London.

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4.15.—Musical Interlude. S.B. from London.

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4.45.—Musical Interlude. S.B. from London.

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5.45.—Musical Interlude. S.B. from London.

6.0.—Musical Interlude. S.B. from London.

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6.30.—Musical Interlude. S.B. from London.

6.45.—Musical Interlude. S.B. from London.

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11.45.—Musical Interlude. S.B. from London.

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12.15.—Musical Interlude. S.B. from London.

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12.45.—Musical Interlude. S.B. from London.

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1.45.—Musical Interlude. S.B. from London.

2.0.—Musical Interlude. S.B. from London.

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6.15.—Musical Interlude. S.B. from London.

6.30.—Musical Interlude. S.B. from London.

6.45.—Musical Interlude. S.B. from London.

7.0.—Musical Interlude. S.B. from London.

PROGRAMMES FOR FRIDAY (Sept. 4th.)

The letters S.B. printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

The Charm of Variety—VIII.

LILY FAIRNEY (Mezzo-Soprano).
CISSE WOODWARD (Solo Pianoforte).
WINIFRED CECIL and WILLIAM FISHER (Entertainers).

THE STATION ORCHESTRA

WARWICK BRAITHWAITE

6.0. **THE ORCHESTRA**
Overture, "Cortolano" ... *B. Thorne*
Suite, "The Countryside" ... *London*
In the M. ... *Among the Top*

6.20. LILY FAIRNEY
"What a Wonderful World It Would Be"
Hermann Lohr
"Tell, O Tell Me, Dimples Chin"
H. Taylor

"O Far the Wings of a Swallow"
Hermann Lohr

6.30. **CISSE WOODWARD**
"The Musical Box" ... *London*
"Jeux d'Enfant" ... *Bureau*
"The R. berg Suite" ... *Orchest*
No. 11 ... *Shop*

6.40. WINIFRED CECIL, WILLIAM FISHER,
and a Piano
A Grave and Gay Entertainment

6.50. **THE ORCHESTRA**
Selection, "H. ... *Gravel* ... *tench*

6.10. LILY FAIRNEY
"When AL Was Young" ... *Concord*
"The Song of the Clock" ... *Bureau*

6.30. **CISSE WOODWARD**
Il Moto Perpetuo ... *Reber*

6.40. WINIFRED CECIL, WILLIAM FISHER,
and a Piano
In Another Grave and Gay Entertainment

6.40. **THE ORCHESTRA**
Three Dances ... *Cyril Scott*
"Gavotte Eastern Dance" ... *Reber*
"Valse" (Symphonic Poem) ... *Sanlana*

10.0. **WEATHER FORECAST and NEWS**
S.B. from London. Local News.

10.15. Programme S.B. from Swansea
10.45. Close down

22Y **MANCHESTER. 378 M.**
1.15-2.0. Orchestral Music, relayed from the
Radio Club

4.0. The "22Y" Quartet, Robert M. Lyoh
Hartman. Atkinson, Tals

5.1. ...
5.30-5.15. **CHILDREN'S CORNER**

7.0. **WEATHER FORECAST and NEWS**
S.B. from London

7.20. Musical Interlude. S.B. from London

7.35. ...
7.40. Mr. T. A. COWARD, M.Sc., "Shotland
Island"

8.0. **Variety.**
IRFNE RIMMER (Contralto).
SUTCLIFFE HALLIWELL (Baritone).
WALTER HAMPSON (In Yorkshire)

VICTOR SMYTH (In an Algy Sketch).
TALL "22Y" ORCHESTRA
THE ORCHESTRA

Murch, "Auntie AL" ... *H. bert Bach*
IRFNE RIMMER

"O For a Burst of Song" ... *Allison*
"The Silver Ring" ... *Chorus de*
"Homage" ... *del Riego*

WALTER HAMPSON
"Pete Bicket" ... *John Hartley*
"Song of the T. rush" ... *W. Hampson*

THE ORCHESTRA
Hornpipe ... *Norman O'Neill*
SUTCLIFFE HALLIWELL

"The Heart Woe" ... *Flut*
"O Mistress Mine" ... *Quiller*
"Il Lacerato Spirito" ... *Simon March*

VICTOR SMYTH and Ag

IRFNE RIMMER.

"My Dearest Heart" ... *Arthur St. John*
"My Prayer" ... *W. H. Squire*
"Mianwy" ... *Isidore Linder*

THE ORCHESTRA

"Melodious Memories" ... *Frank*
WALTER HAMPSON

"The Lads" ... *John Hampson*
"A ... *John Hartley*
SUTCLIFFE HALLIWELL

"Rest Thou Sad Heart" ... *del Riego*
"Splendour of the Stars" ... *Aredham*

THE ORCHESTRA

Overture, "Ray Bann" ... *Mendelssohn*
10.0. **WEATHER FORECAST and NEWS**
S.B. from London.

10.15. Programme S.B. from London.
10.45. Close down.

5NO NEWCASTLE 403 M.

10.0. ... *London*
10.1. ... *from Tilley's Restaurant*

10.2. Tea-time Topics ... *H. A. Hood (Contralto)*
10.3. **CHILDREN'S CORNER**

6.10. ... *Mr H. W. Smyth*
on "The Rise of the Bank of England."

6.30. Musical Interlude.

7.0. **WEATHER FORECAST and NEWS**
S.B. from London

7.10. ... *S.B. from London*
7.20. Musical Interlude S.B. from London

7.30. Mr. B. JACKSON COLMAN S.B.
from London

8.0. TILLEY'S DANCE ORCHESTRA:
Relayed from Tilley's Restaurant

9.0. From My Book Shelf, by Mr. GORDON
LEA.

9.15. **Pianoforte Recital**
HAROLD SAMUEL

Concerto in D Major for Piano and
Orchestra

Pieces Chosen by Plebiscite ... *Reber*
"Quatre" ... *Reber*
"Jardins Sous la Pluie" ... *Reber*

10.0. **WEATHER FORECAST and NEWS**
S.B. from London

10.15. ... *Local News*

10.45. What Other Stations Are Doing.
11.45. Close down

2BD **495 M.**
3.30. The Wireless Orchestra ... *London*

4.0. ... *Fishing News Bulletin*

6.10. **CHILDREN'S CORNER** ... *Bessie Jen-*
kins, ... *the Met of Simp*
to ... *(With Illustrations)*

6.0. ... *Conducted by*
... *M. A. I. S.*
... *Ag. ...*
... *Fishing News Bulletin*

7.0. ... *Symphony Orchestra, re-*
layed from the Electric Theatre

7.0. **WEATHER FORECAST and NEWS**
S.B. from London

7.20. ... *S.B. from London*

7.30. Musical Interlude. S.B. from London

7.40. The Rev. W. BEVERIDGE M.A.
F.S.A. (Scott. Budapest, on "Cities of
Hungary"

A Light Programme.

RUBY SHEPHERD (Contralto).
MABEL FRANCE (Aunt Maria)
MARIE SUTHERLAND (Solo Pianoforte).
SYDNEY COLTHAM (Tenor).

8.0. RUBY SHEPHERD
"London Lads" ... *W. Hampson*
"Songs of the ... *W. Hampson*
"Sing, Break Into Song" ... *Albert Mahan*
"How Do I Love Thee" ... *M. F. White*
"Son of Mine" (With Orchestral Accom-

6.21. MARIE SUTHERLAND,
Intermezzo (in 3/8 time), Op.
30, No. 2.

Consonance in D Major, Op. 36.
No. 5

"Le Rousseau dans la Forêt" ... *Arensky—*
("The Forest Stream") ... *1862-1890*

Improvisation in B Major
Etude in F Sharp, Op. 36
Basso Ostinato (in 5/4 time),
Op. 5, No. 5

8.41. SYDNEY COLTHAM
"When I'm Home Again" ... *Daniel Wood*
"The Love Path" ... *Coltham*
"The Brightest Day" ... *Easthope Martin*

8.43. MABEL FRANCE
"Aunt Maria Buys a Second-hand Car"
France

9.3. RUBY SHEPHERD
"O Lovely Night" ... *London Herald*
"Wind in the Trees" ... *Goring Thomas*
(Both with Orchestra, Accompaniment)

"Scales" ... *Kathleen H. Marvell*
"The Infatuation" ... *Cyril Scott*
"Turn Ye to Me" ("Songs of the North")
arr. Latham

9.13. MARIE SUTHERLAND
"Caprice Espagnol" ... *1854-1893*

"Flying Song" ("The Flying Dutch-

man") ... *Wagner-Liszt*
"Invitation to the Waltz" Op. 65
Beyer—1780-1825

9.35. SYDNEY COLTHAM
"Come, My Love, To Me" ... *Chopin*
"The Fashion Heart" ... *Quirke*
"The Piper" ... *McLeod Steel*

9.45. MABEL FRANCE
"Aunt Maria Goes to an Evening Party"
France

10.0. **WEATHER FORECAST and NEWS**
S.B. from London.

10.15. ... *Local News*

10.45. ... *Had an Hour of*
Concert Values.

10.15. **THE WIRELESS ORCHESTRA**
"Valse de Triomphe" ... *Fruebois*
"Whirl of the Waltz" ... *Lincke*
"The Merry Widow" ... *Lehar*
"Victory" ... *Dupres*
"Dorothy" ... *Cedric-Bucalors*

10.45. Close down.

55C **GLASGOW. 422 M.**
11.30-12.30. Monday Transmission.

3.30. Broadcast to Schools. Mons. Albert Le
Grip, B.A., LL.B., O.A., Language Talk—
French. The Wireless Quartet, Dr.
G. W. Tyrrell, A.B.O.Sc., "The Geography
of Our Own Country"

4.0. Musical Moments with
The Wireless Quartet.

State. "Serbian Dances" ... *Senek*
Selection, "Happy Days in Dixie"
arr. Bidgood

4.30. Afternoon Topics
... *(CHILDREN'S CORNER)*

5.0. Weather Forecast for Farmers.

7.0. **WEATHER FORECAST and NEWS**
S.B. from London.

7.20. ... *S.B. from London*

7.30. Musical Interlude. S.B. from London

7.40. Prof. WILLIAM G. R. PATTERSON:
Agriculture Bulletin

Naval Night.

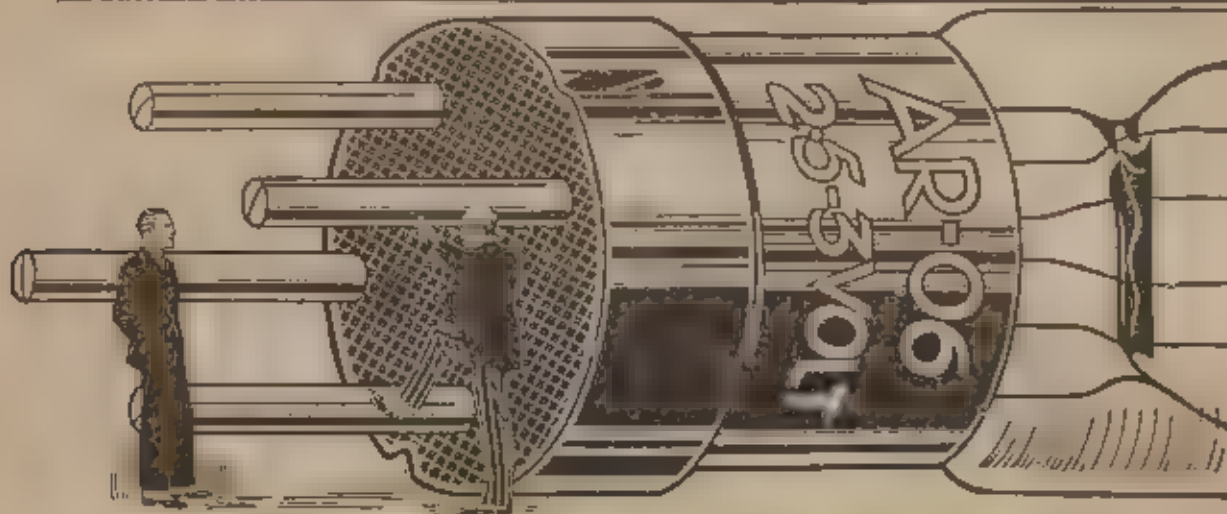
MARYAN ELMAR (Soprano)
ROBERT PITT and LANGLAN MARKS

HALBERT TATLOCK
with the
REPERTORY COMPANY

THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS.

8.0. **THE ORCHESTRA**
Selection, "A Lightning Sketch" ... *Alford*
(Continued in col. 3, page 425)

THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 6 'Base Operations'

ALTHOUGH it would be an exaggeration to say that a valve is only as good as its cap, it is true that many a good valve has been ruined by an imperfect cap"—Mr. Eddy Swan and Will B. Shown were now standing at the base of Ediswan Valve, having completed their tour of the interior.

"Ediswan take particular care to make the base of the Ediswan Valve as perfect as every other part 'final perfection' they call it. Contact pins are spaced exactly the right distance apart and slide easily into the standard 4-pin holders. Thickness and material have been taken into account to give a firm, even grip that makes an A1 contact and prevents crackling noises.

"These contact pins are screwed into the ebonite and the leads from filament, grid and

anode are wrapped round and soldered securely.

"Ebonite is the best obtainable. Insulation value is extremely high. This ebonite base fits neatly into the metal cap which, in turn, is fixed to the bulb with a hard paste.

"The Valve, now being ready to take its part in the crusade for 'Better Reception,' is finally tested and packed in the familiar knock-proof red carton shown so prominently in all Wireless Shops. There, William, you have learned briefly 'The Inside Truth about Ediswan Valves!'"

"I have," replied Mr. Will B. Shown. "And now—if you'll excuse me—I'll be hurrying away." Eddy Swan looked at his watch. "Yes," he said, "a good idea. I too, can do with—well, with a little refreshment."

"Refreshment," returned Will, astonished. "Refreshment has nothing to do with it. I'm off to buy a new set of Valves—Ediswan—'Britain's Most Dependable!'"

(Concluded.)

EDISWAN VALVES

At All Good Dealers. Particulars Free.

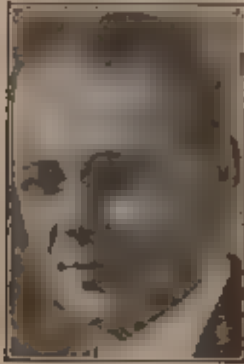
THE EDISON SWAN ELECTRIC CO., LTD.,
123, QUEEN VICTORIA STREET, LONDON, E.C.4.

Will Improve
ANY Set

Broadcasting the World Over.

By Bernays Johnson.*

[Mr. Bernays Johnson is a well-known American authority on radio. He has just completed a tour of Europe in order to report on broadcasting on this side of the Atlantic, and in the following talk he gives some of his impressions. During his visit to Rome, Mr. Johnson had a private audience with the Pope and gave a demonstration with his portable set at the Vatican. The Pope was particularly interested in Mr. Johnson's invention of a wireless lamp.]



MR. BERNAYS JOHNSON.

IN order that there may be no misapprehension, it is well that I should state that when I came over from America three months ago, I was definitely prejudiced against the British system of broadcasting. With the information at my disposal, I had come to the conclusion that the United Kingdom in matters of broadcasting was

definitely suffering from the hand of Government monopoly and that of monopoly. Quite frankly therefore, when I came to Europe I was disposed to the opinion that when I made my report it was a hundred to one that I would condemn the British system of broadcast.

Now that I have explained my psychological background, perhaps I may be permitted to give a brief summary of the impressions I gained during my European tour.

In Belgium I found the standard of programmes to be quite good, but I noticed there was a regrettable absence of the financial resources required for the adequate development of the broadcasting services.

A New Microphone.

When I went to Germany I was agreeably surprised. I found broadcasting highly developed, and I was particularly impressed by the new microphone that the Germans had evolved. Another thing that struck me was the way in which the Germans were using broadcasting to inculcate a knowledge of languages among listeners. I was amazed to find that the announcers, in giving their stories for children at bedtime, were using both German and English.

On the other hand, I thought there were singularly few really good musical programmes included in the German scheme.

In Switzerland I found very little efficient and satisfactory broadcasting, and I realized that perhaps an important contributory cause was the development of water-power and the consequent trouble in jamming.

In Italy I noted that excellent advantage was taken of good local talent. There was, however, a general atmosphere of lack of cohesion, which revealed itself in inordinately long intervals of silence, and in the absence of artistic unity of programmes.

A Democratic Policy

In France I was impressed particularly by the good orchestras broadcast. Here again there appeared to be a difficulty due to inadequate funds and the absence of a conscious direction. I felt that there were rather too many talks, and that propaganda, as such, was overdone.

And now that I have come to England, fortified with my original dislike of both Govern-

ment control and monopoly, and with a certain knowledge of broadcasting as conducted in other countries, I have a confession to make. In all my travels, whether in the Old World or the New, I admit that I have struck nothing to equal the British broadcasting system.

First of all, your policy is based upon a thoroughly democratic spirit, and one which I think no other country, so far, has equalled. You think throughout of the crystal user, that is, the man who can afford only the least expensive and elaborate apparatus.

Secondly, through your highly efficient technical organization, you have safeguarded the wave-length zone in such a way that a larger proportion of the general public of the British Isles is definitely interested in broadcasting than in the case in any other country.

Prejudice Turned to Praise.

I have been amazed by the plans of the B.B.C. I am absolutely sure that, in no other country of the world, is there such a perfect example of the efficiency and expedition that is indicated by the present programme of the B.B.C.

When I got back to my own country, I shall probably be asked whether I propose taking out my naturalization papers for British citizenship, but this will not do me with me.

Starting with a definite prejudice against the British system, and having examined all the other organized systems of the world, I have come to the conclusion that the British system is immeasurably superior, and I wish to conclude by expressing the greatest tribute of which I am capable to the enterprise, ingenuity and ability of the British Broadcasting Company.

SERVICES FROM THE SANCTUARY

THERE has been much discussion among listeners as to whether studio services succeed in preserving the best atmosphere for worship. The Aberdeen Station is now to have the use of the West United Free Church for the broadcasting of entire church services, and the first service will be relayed from the church on Sunday, August 30th, at 8.30 p.m. On this occasion the preacher will be the Reverend G. D. Henderson, B.D., the well-known theologian and Professor of Church History at the University of Aberdeen.

THE "PATHETIQUE" SYMPHONY

THE Symphony Concert at the Manchester Station on Thursday, September 3rd, includes the famous "Pathétique" Symphony, by Tchaikovsky. This Symphony obtained tragic significance from the circumstances surrounding its production, as Tchaikovsky died three weeks after having conducted its first performance. Among the soloists will be Miss Marjory Hayward, of the London Chamber Music Concerts, and Mr. Edward Lerc.

A WIRELESS DEBUT.

THE Plymouth Station adds another military band to the many on its list when the band of the Devon Heavy Brigade, B.A. (T.), will make its broadcast debut, on September 11th, supporting Miss Marie Holmes (soprano) and Mr. Percy Lynch (tenor) in an hour of music about The Forces, which finishes with a "Grand Military Tattoo" by the band.

The concluding feature of the evening will take the form of half-an-hour's violin rental by Miss Maria Bacco, which will include the "1st Movement of Sonata in D," by Schubert, and "Liebesleid," by Kreisler.

High Power de Luxe.

Facts About Daventry Station.

TWINKLE. Twinkle, Twinkle! What is it? That is the question you ask if you look southward from Daventry when the sun has set. High up in the sky, two little lights twinkled out in a fascinating manner. They are beacons on the top of the two gigantic steel towers of the new High Power station of the British Broadcasting Company. They are a warning to low-flying aircraft.

Can you imagine seven cricket pitches, end to end, in a line? More, can you imagine them standing up in the air? If you can, you will have an idea of the height of the two three-cornered aerial masts. Stretched across the six hundred feet between the masts is a wire of an enormous breakfast sausage-like form, for it consists of ten wires kept apart by hoops which are two or three times as big as those which children play with. And this monster aerial sags in the middle for a distance equal to the height of an ordinary house.

Swaying Towers.

When the wind blows, the tops of these five hundred feet towers can sway for two or three feet. That is because they rest on curved supports—flattened pudding-basin made of steel. You can put your hand between the bottom of the masts and the rounded supports. Near each mast is a large winch for raising and lowering the aerial.

Walking in a circle, about two hundred feet across, under the aerial, you will pass over a number of sine plates, each six feet long, which are buried in the ground. These correspond to the water-tap connection which you may have at your receiving set. They are part of the earthing system.

In the little red brick buildings, situated between the two masts, are the power room, the transmitter room, offices, a temporary studio and store room.

Power is supplied by the Northampton Electric Light and Power Company, and the energy used, including valve lighting, is about a hundred horse-power.

A Name to Conjure With.

Amateur wireless enthusiasts are careful enough about their valves, but what of the 168 valves used at this station? If they were broken, they would cost £3,000 to replace! Eighteen of them are cooled by twenty gallons of rain water which pass over them every minute. Each of the working valves is capable of dealing with the electrical equivalent of seven horse-power, which is about the same as that of a small motor car.

Perhaps you think of condensers only as small plates of metal at the back of your set which interfere when you manipulate your turning knobs. But at this High Power station, you can see two condensers almost twice as high as a man!

There is something awe-inspiring about the place.

Daventry! A name to conjure with, a milestone in the triumphant march of British radio engineering. It is more than twenty years ago that the B.B.C. was unable to afford a valve receiver set for its first station. Now they have bought crystal sets. They have found a new happiness. Daventry has brought the boom of broadcasting to their door.

K. P. H.

It was stated last week that Paderewski would play for listeners on several occasions. It must be understood that this arrangement, although contemplated, has not yet been made.

* In a Talk from London.

Radio Across the "Herring Pond."

A Contrast in Methods. By F. A. MACKENZIE.

Mr. F. A. Mackenzie is the well-known War Correspondent and author of many publications dealing with the East. In this article he gives his views on the different styles of broadcasting in England and America.

I RECENTLY read an article in an American magazine upon British broadcasting methods in general and the British Broadcasting Company in particular. According to the writer, the only question in doubt was whether the British broadcasters were greater fools or greater rogues. Everything in America was perfect; everything in England as bad as had could be.

It has been my good fortune to see something of both British and American broadcasting methods. Most of my days, alas! are spent on the continent of Europe and in Asia, but on brief visits I have myself broadcast from Savoy Hill and from trans-Atlantic stations. There is much to be learnt by examining the difference between the two countries.

A Free Trade Policy.

America has up to now maintained a policy of free trade in broadcasting, but this policy is already, if I am not much mistaken, nearing its end. There must be restriction and regulation, if chaos is not to follow. Britain has adopted a policy of central organization and control.

Certain American cities run five, six or seven different programmes simultaneously from independent and competitive centres each night. Driving through a suburb of Chicago recently, I noticed a wireless planted over a small church, and read a big letter in front of it: the announcer said: "God's Word will be broadcast from this station at

In another American city the hotel authorities, for an extra dollar or two, installed a really good receiving apparatus in my room (do London hotels do this?), and I was able, by turning the switches, to receive any of six different programmes—when they were on.

Too Much Similarity.

Now, this seems at first sight a great advantage, but as a matter of fact the six programmes had a tendency to be all of a sameness. I might turn on Giotto's dance music from the National Hotel or Sovecky's dance music from the State Hotel. If it was the time for lectures, I might hear one of any three very similar talks. But there was less variety in the six separate programmes in that leading American city on an average week night than in the single programme issued from Savoy Hill. And there were spells in the evening when one could hear nothing from any of the stations.

Yet I am convinced that the idea of giving various radio programmes on different wave-lengths simultaneously is a sound one. What is necessary is that there should be a central control and a central direction. I look to see the British broadcasting run each night simultaneously on three wave-lengths. One of these will be given up to relaying selected items from Continental programmes and so far as time differences permit from America. Thus, the United Kingdom will have each night an inter-

national programme in addition to its present offerings.

I can see, in my mind's eye, a cross section of a specimen of an evening's international programme.

INTERNATIONAL PROGRAMME.

DAVENTRY—5XX

- 8.15.—Opening of "Tannhäuser," relayed from Munich.
- 8.33.—Ten Minutes of Esperanto, by Professor Emanuele Filippi, relayed from Rome.
- 8.43.—Station Concert, relayed from Radio, Paris.
- 9.9.—"My New Arctic Plans," by Dr. Nansen (in English), relayed from Oslo.
- 9.10.—Swedish Student Songs, by the O.D. Choir (Directed Dr. Hugo Alfven), relayed from Stockholm.
- 9.40.—Mussolini's Plea for Pity, relayed from Milan.
- 10.10.—Chahapin in "Boris Goudonov," at Bolshoi Theatre, Moscow, relayed from Moscow.
- 10.40.—Catalan Dance Music, relayed from Barcelona.

So far as equipment is concerned, the average American receiving apparatus—you will notice that I talk as a complete amateur—seems to me to be much more selective than the British. In the American city, with the receiving set which I hired for the night I was able to cut out one station and to tune in another with a minimum of trouble. Had I the same apparatus in England, I would be able to cut out London and get Aberdeen or Glasgow at pleasure. The ordinary British radio set is not so selective and not so easily manipulated.

The average American broadcasting station

seems to me to be conducted in a more amateurish fashion than the British.

It is surprising me. On the one occasion when I spoke from Savoy Hill I happened to arrive only about three minutes before the time for me to begin. I discovered a sense of horror throughout the building. Had I been one minute late—I tremble to think what would have happened. If ever Savoy Hill invites me to speak there again, when I am back in England, I will be in waiting twenty minutes ahead of time. In England the programme is exactly timed, and is kept to time, and the speaker or musician who is unpunctual does not have much opportunity to repeat the offence.

His Best Investment.

In the average American station things go much more easily. The artist who has a *crue des nerfs* sends a message at the last minute and is rescued. Not long since, in one American station, I waited to begin a quarter of an hour after my announced time, because some artists who preceded me lengthened their musical programme to twice the space they were allowed. I would like to see them try the same kind of thing at a British station!

No one can study American methods long without discovering that the trifling licence fee which the British owner of a receiving set pays is the best investment he ever made. American stations, deprived of this revenue, have endeavoured to attract income from other sources. Some stations are supported by newspapers which are doing a splendid public work at considerable cost to themselves in maintaining an independent service. Other stations endeavour to secure their revenue by advertisements.

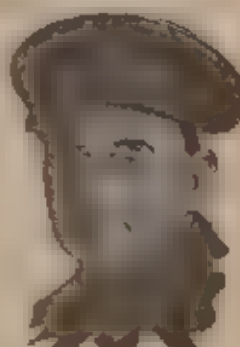
Testing New Methods.

The advantage of the American method is that it does give more freedom for the expression of debated views than the British system does. In England, under the mild censorship of the Postmaster-General, many controversial matters are cut out. Sometimes it is a good thing to have controversies over the wireless, provided both sides are given a fair hearing, and I am persuaded that the British authorities will in time find a way of relaxing the present restrictions.

What is the difference between the response from British and American radio audiences?

My experience in England has been so small that I reply to this question with some hesitation. My personal impression is that one has a bigger audience in England, but a more widespread and more responsive audience in America.

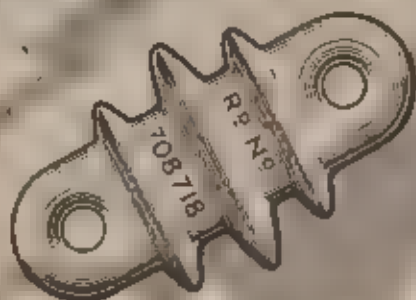
Britain and America are both moving along a new path, testing new methods. Each has something to learn from the other, and both are learning.



Mr. F. A. Mackenzie



You didn't know that Uncles had to be trained, did you?



Feed the Brute

Try this ancient advice on YOUR wireless set.
A hungry set is an angry set.
No wonder it gives you disgruntled reception.
Give it a good "helping."
These Climax Patents SATISFY.

THE CLIMAX RADIO EARTH the low-loss DIRECT TUBULAR EARTH. Far better than the old-fashioned water-pipe or gas-pipe earth. Ready for use. Easily Fitted. Maximum efficiency. Length approx. 20ins. Price 5/-.
Climax Insulated Low-loss Earth Lead, 20ft., 1/8.

THE NEW CLIMAX AERIAL INSULATOR

(Registered Design No. 63712) This will stand four times the heat of the ordinary insulator. It is made of a special material which is not affected by heat or cold. It is also proof against moisture and is completely non-conductive. It is the only insulator that will stand the test of time and weather. It is the only insulator that will stand the test of time and weather. It is the only insulator that will stand the test of time and weather.

THE CLIMAX INSULATED SHOCK ABSORBER SET

Comprising set of four Climax low loss aerial insulators and two Climax Aerial

THE CLIMAX LIGHTNING ARRESTER.

Made of the purest copper and silver. It is the only lightning arrester that will stand the test of time and weather. It is the only lightning arrester that will stand the test of time and weather. It is the only lightning arrester that will stand the test of time and weather.

THE CLIMAX JUNIOR CRYSTAL SET DE LUXE.

A set of the very best in the world. It is the only set that will stand the test of time and weather. It is the only set that will stand the test of time and weather. It is the only set that will stand the test of time and weather.

The highest quality of crystal set



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"CLIMAX" REFUSE
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CLIMAX RADIO

CLIMAX RADIO ELECTRIC, LTD.,

Head Office and Works

Quill Lane Putney London S.W.15.

Telephone Putney 6533 (4 lines) to Putney and

Showrooms: 257, High Holborn, London, W.C.1.

Telephone-Holborn 2572

When you want a new crystal—specify CLIMAX Super Crystal, 1/- per box.

Belfast Programme.

(Continued from page 427)

Ireland.

- 8.0. RICHARD L. O'MEALY
"The Wheels of the World" (Double Jig).
"The Coulin" (Traditional Version).
"The Derry Reel."
"The Honeyuckle" (Hoer pipe).
8.15. DOROTHY RODGERS
"Kilbenny" B. S.
"Cockles and Mussels" Forkelan
"Moly Mols" Hodgkins
8.30. CATHAL MACGARVEY
Will entertain
8.45. THE ORCHESTRA
Fantasy on Irish Airs. E. N. Hay

Scotland.

- 8.45. Pipe Major HAYWOOD
and Strathspeys for Highland Pipe.
9. THE ORCHESTRA
Set of songs in the Scotch
Ac. song book
9.15. DOROTHY RODGERS
"Auld Reekie" B. S.
"Rhum Adair" B. S.
"Elye Boat Song" Traditional

Wales.

- 9.30. PAULINE BARKER
"March Megan" Thomas
"Men of Harlech" Thomas
9.40. CATHAL MACGARVEY
Will entertain
9.50. THE ORCHESTRA
"Savoy Walk Modley" S. S.
"Captain Morgan's March" Traditional
10.0. WEATHER FORECAST and NEWS
S.B. from London
10.15. Programme S.B. from Louth
10.45. Close down

SATURDAY.

THE STATION ORCHESTRA.

DAVID WILSON (Baritone)

PAULINE BARKER (Soprano)

- 4.0. THE ORCHESTRA
March, "Handel Wakes" Morresey
Overture, "Plymouth Hoe" Arnold
Suite, "May Day" Alton Traversa
4.15. PAULINE BARKER
"Reve d'Amour," Op. 21 Zabel
"Warum?" Fragment, Op. 28 Zabel
"Marmore de la Cascade," Op. 29 Zabel
4.45. DAVID WILSON
Aria, "Dah Venn, Mia Sennedra" ("Come,
Open Wide Your Window") ("Don
Guvven") Mozart
"Onaway, Awake, Beloved" Cohen
"Lido Rome" Hone
6.0. THE ORCHESTRA
Suite, "My Native Heath" ("Impressions
of a Landscape") Hone
Rhythm Parade, "H. Traversa"
Novelty Piano Solo, "Breakin' the Piano"
Fox Trot, "When I'm Alone" Cohen
Taker's Dance, "H. Traversa"

- 5.30. CLARENS FOLK SONGS
6.0. Clarens Letters
7.0. WEATHER FORECAST and NEWS
S.B. from London
Radio Association Talk. S.B. from London
7.2. Local News
7.30. Musical Interlude. S.B. from London.
7.40. Sports Talk. S.B. from London
8.0. Forecast S.B. from London
10.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. H. T. POWELL-JONES. S.B. from
London
10.30. THE SAVOY BANDS. S.B. from London
12.0. Close down

(Continued in the next column.)

A decorative horizontal line consisting of repeating diamond-shaped motifs connected by thin vertical bars. The diamonds are arranged in two rows along the line. At each end of the line is a larger, more ornate circular or oval motif containing internal patterns.

Continued in the previous column

Soothing as a vintage port



With brain workers
**PLAYER'S CIGAR-
ETTES** have become a
part of their daily life.
Doctors, lawyers, archi-
tects, engineers, authors—
all those whose mental
efforts entail an unusual
strain, find a constant
solace in this everyday
cigarette which is such a
boon in the tear and fret of
modern affairs.

20 for 11½d.
10 for 6d.



It must be Players

Edinburgh Programme.

2EH 328 M

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

- 1.30-5.30. Programme S.B. from London.
 8.30. Religious Service and Address.
 (Continued by the)
 Rev. Prof. HENDERSON, D.D., of
 Glasgow.
 (Choir of the)
 Augustus Choir.
 Under the Direction of JAMES B. LYALL.
 Introit, "We Bow in Prayer."
 Hymn, "Eternal Light."
 Anthem, "Miserere."
 Hymn, "The Day Thou Gavest, Lord."
 Vesper, "Be With us, God the Father."
 9.0-10.45. Programme S.B. from London.

MONDAY, August 31st.

- 3.0-4.0. The Station Piano-forte Trio.
 5.0. CHILDREN'S CORNER.
 5.50-6.0. Children's Letters.
 6.40. Programme S.B. from London.
 7.40. Mr. H. MORTIMER BATTEN, F.Z.S.,
 on "The Partridge."
 8.0-10.45. Programme S.B. from London.

TUESDAY, September 1st

- 11.30-12.30. Gramophone Records.
 3.0. The Station Piano-forte Trio.
 4.0. JESSIE CRUMBIE (Vocal Recital).
 "Air de l'air" (Debussy).
 "April Morn'" (Britten).
 "To Day I Heard the Cuckoo Call" (Hill).
 "Do Not Go, My Love" (Hogmann).
 7.1. CHILDREN'S CORNER.
 8.0-8.55. The Band of H.M. Royal Marines.
 9.0-10.45. Programme S.B. from London.

WEDNESDAY, September 2nd.

- 3.0-4.0. The Station Piano-forte Trio.
 5.0. CHILDREN'S CORNER.
 5.50-6.0. Children's Letters.
 6.40. Programme S.B. from London.
 7.40. Mr. J. B. CHISHOLM Horticultural
 Talk.
 8.0. The Rev. EDWARD BRUCE KIRK
 S.B. from Glasgow.
 9.0-10.45. "THE ROMANY REVELLERS,"
 from the Domesday Palace de Danco.

THURSDAY, September 3rd.

- 11.30-12.30. Gramophone Records and May
 Spence (Soprano).
 3.0-4.0. The Station Piano-forte Trio.
 5.0. CHILDREN'S CORNER.
 5.50-6.0. Children's Letters.
 6.40. Programme S.B. from London.
 8.0. Programme S.B. from Glasgow.
 10.0-11.30. Programme S.B. from London.

FRIDAY, September 4th.

- 3.0-4.0. The Station Piano-forte Trio.
 5.0. CHILDREN'S CORNER.
 5.50-6.0. Children's Letters.
 6.40. Programme S.B. from London.

A Vocal and Instrumental Evening.

VERDI ELMSLIE (Soprano).
DAVID OPENSHAW (Bass-Baritone).

LIGHT ORCHESTRA:

- Under the Direction of HERBERT MORE.
 8.0. THE ORCHESTRA.
 Virtuosi from Symphony in C Major, Mozart.
 Scherzo from Symphony No. 2 in D Major,
 Beethoven.
 Selection from the Opera, "Straussella".

- Songs, "Summer Days" (Eric Coates).
 8.30. VERDI ELMSLIE.
 "Mazda's Song" ("Caravan") (Hill).
 "Song of the Palatium Boursin" (Hill).
 9.40. DAVID OPENSHAW.

"The Mistress of the Master" (Lloyd Phillips).
 "The Song of the Clock" (Rex Burchell).
 "The Birds Won't Bow" (Betty Hocking).
 (Continued in the next column.)

(Continued from the previous column.)

- 8.30. VERDI ELMSLIE.
 "Gentle Zephyr" (Hill).
 "Hylodion" (Hill).
 "The Wooing of the Rose" (Cesar Franck).
 9.15. DAVID OPENSHAW.
 "The Old Bold Mate" (Edmond Brindley).
 "The Witch of Howden" (Breville Smith).

- THE ORCHESTRA.
 Selection from "Tannhauser" (Wagner).
 Selection of New Pop for Dance Music.

- 9.40. VERDI ELMSLIE.
 "Obelisk" (Hill).
 "Romance" (Hill).
 "The Scarecrow" (Hill).
 10.15. DAVID OPENSHAW.

- On the Beach at Ostia (Johannes Hurremann).
 "The Scarecrow" (Hill).
 10.0-10.15. Programme S.B. from London.

- 10.20. Short Piano-forte Recital
 of Swedish and Finnish Composers,
 by CONSTANCE JENKINS.
 Sonata in A (Emil Sjogren).
 Allegro vivace; Andante cantabile;
 Allegro ma non troppo. (Ole Olsen).
 Serenade (Vasco).
 Lullaby (Corkin).
 Cradle Song (Corkin).
 10.45. Close down.

- 10.0-10.15. Programme S.B. from London.
 Station Director's Talk.

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- 10.20. Short Piano-forte Recital
 of Swedish and Finnish Composers,
 by CONSTANCE JENKINS.
 Sonata in A (Emil Sjogren).
 Allegro vivace; Andante cantabile;
 Allegro ma non troppo. (Ole Olsen).
 Serenade (Vasco).
 Lullaby (Corkin).
 Cradle Song (Corkin).
 10.45. Close down.

- 10.0-10.15. Programme S.B. from London.
 Station Director's Talk.

- 10.20. Short Piano-forte Recital
 of Swedish and Finnish Composers,
 by CONSTANCE JENKINS.
 Sonata in A (Emil Sjogren).
 Allegro vivace; Andante cantabile;
 Allegro ma non troppo. (Ole Olsen).
 Serenade (Vasco).
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 by CONSTANCE JENKINS.
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 Allegro vivace; Andante cantabile;
 Allegro ma non troppo. (Ole Olsen).
 Serenade (Vasco).
 Lullaby (Corkin).
 Cradle Song (Corkin).
 10.45. Close down.

Leeds-Bradford Programme.

2LS 346 M 310 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

- 7.30-8.30. Programme S.B. from London.
 8.15. Services, Relayed from
 Horton Lane Congregational Church,
 Bradford. Address by
 The Rev. GEORGE MACKWATT
 (United Methodist Church).
 With Organist and Choir
 from Kheathbridge Road Church.
 9.0-10.45. Programme S.B. from London.
 MONDAY, August 31st.
 2.45-3.45. The Station Trio.
 3.45. CHILDREN'S CORNER.
 4.20. Children's Letters.
 4.25. "Teens' Corner."
 6.40-10.45. Programme S.B. from London.

TUESDAY, September 1st.

- 11.30-12.30. Music.
 4.15. Waldorf G. Kemp's Criterion Dance
 Band, relayed from the Majestic Res-
 taurant, Leeds.
 5.15. Afternoon Topics.
 5.45. CHILDREN'S CORNER.
 6.20. Children's Letters.
 6.25. Programme S.B. from London.
 7.40. Mr. KOLIN ROBERTSON: A Chat with
 us.

- 8.0-11.30. Programme S.B. from London.

WEDNESDAY, September 2nd.

- 11.30-12.30. Music.
 4.15. Signor Calamand and his Orchestra,
 relayed from the Scala Theatre, Leeds.
 5.15. CHILDREN'S CORNER.
 5.45. Children's Letters.
 6.20. Programme S.B. from London.
 7.40. Mr. KOLIN ROBERTSON: A Chat with
 us.

THURSDAY, September 3rd.

- 11.30-12.30. Music.
 4.15. Signor Calamand and his Orchestra,
 relayed from the Scala Theatre, Leeds.
 5.15. CHILDREN'S CORNER.
 5.45. Children's Letters.
 6.20. Programme S.B. from London.
 7.40. Mr. KOLIN ROBERTSON: A Chat with
 us.

FRIDAY, September 4th.

- 11.30-12.30. Music.
 2.30-4.0. Talk to Local Schools: Mr. S. J.
 Curtis, "Incidents in the Development
 of Our Pupils."
 4.15-5.15. The Clifford Essex Band. Con-
 ducted by John Firman. Relayed from
 the Grand Hotel, Scarborough.
 7.45. CHILDREN'S CORNER.
 8.20. Children's Letters.
 8.25. "Teens' Corner."
 6.40. Programme S.B. from London.

Ballad Concert.

- MARY STOCKDALE (Soprano).
 MARIAN HATHAWAY (Contralto).
 RONALD MURGATROYD (Tenor).
 EDWARD SMITH (Baritone).
 ARTHUR HAYNES (Violoncello).
 DOUGLAS BLAIR (Entertainer).
 8.0. EDWARD SMITH.
 "I Fear No Fox" (Punch).
 "Ole Odeon" (Garnett).

- 8.5. MARY STOCKDALE.
 "I Forget What I Am" (Mozart).
 "The Ballad of the Daughter of Islington" (Clifford).

- 8.1. ARTHUR HAYNES.
 "To Dances" (Roger Quiller).
 "The Ballad of the Daughter of Islington" (Clifford).

- 8.20. RONALD MURGATROYD.
 "Oh, Could I See Express" (Punch).
 "The Ballad of the Daughter of Islington" (Clifford).

- "The Ballad of the Daughter of Islington" (Clifford).
 (Continued in the previous column.)

Burndept specialise in wireless.....

A Company manufacturing wireless apparatus as a side-line can never obtain the success for its productions as one specialising solely in the subject. The birth of Burndept coincided with the inception of domestic wireless. The Company has specialised in wireless apparatus manufacture from its foundation, until to-day the word Burndept stands for the world's best in wireless goods. Because Burndept are specialists, they are equipped in the best possible manner for the production of the world's finest wireless apparatus. Our much repeated slogan "The Burndept range includes everything for radio reception, from components to complete installations," is no idle boast, but simply a plain statement of fact. We may also say that there is a Burndept set for every pocket. The building up of such a comprehensive range as ours is the outcome of much patient research and development and represents the combined effort of many brains. It is by far the wisest plan to buy Burndept Apparatus Demonstrations, which will gladly be given by your local Burndept agent, will finally convince you. Write for our latest catalogue and the name of the nearest agent.

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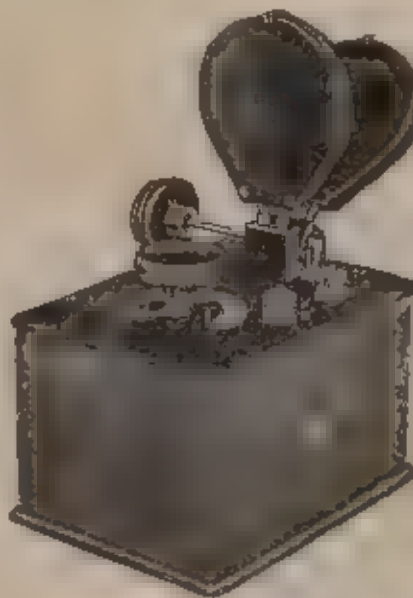
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extending over a
long period and
many thousands of
miles, we have
developed a
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aerial lead and
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the aerial lead
between the aerial
and the radio set.
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effective device for
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interference from
other stations etc.

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LONDON, W.C.2.

Ericsson
WAVE
TRAP



Buy British Goods Only

Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

Programme S.B. from London.

MONDAY, August 31st.

11.30-12.30. Midday Transmission.
1.45. The Sound of Music. (The Sound of Music)
2.45. The Sound of Music. (The Sound of Music)
3.45. The Sound of Music. (The Sound of Music)
4.45. The Sound of Music. (The Sound of Music)
5.45. The Sound of Music. (The Sound of Music)
6.45. The Sound of Music. (The Sound of Music)
7.45. The Sound of Music. (The Sound of Music)
8.45. The Sound of Music. (The Sound of Music)
9.45. The Sound of Music. (The Sound of Music)
10.45. The Sound of Music. (The Sound of Music)

TUESDAY, September 1st.

11.30-12.30. Midday Transmission.
1.45. The Sound of Music. (The Sound of Music)
2.45. The Sound of Music. (The Sound of Music)
3.45. The Sound of Music. (The Sound of Music)
4.45. The Sound of Music. (The Sound of Music)
5.45. The Sound of Music. (The Sound of Music)
6.45. The Sound of Music. (The Sound of Music)
7.45. The Sound of Music. (The Sound of Music)
8.45. The Sound of Music. (The Sound of Music)
9.45. The Sound of Music. (The Sound of Music)
10.45. The Sound of Music. (The Sound of Music)

WEDNESDAY, September 2nd.

11.30-12.30. Midday Transmission.
1.45. The Sound of Music. (The Sound of Music)
2.45. The Sound of Music. (The Sound of Music)
3.45. The Sound of Music. (The Sound of Music)
4.45. The Sound of Music. (The Sound of Music)
5.45. The Sound of Music. (The Sound of Music)
6.45. The Sound of Music. (The Sound of Music)
7.45. The Sound of Music. (The Sound of Music)
8.45. The Sound of Music. (The Sound of Music)
9.45. The Sound of Music. (The Sound of Music)
10.45. The Sound of Music. (The Sound of Music)

THURSDAY, September 3rd.

11.30-12.30. Midday Transmission.
1.45. The Sound of Music. (The Sound of Music)
2.45. The Sound of Music. (The Sound of Music)
3.45. The Sound of Music. (The Sound of Music)
4.45. The Sound of Music. (The Sound of Music)
5.45. The Sound of Music. (The Sound of Music)
6.45. The Sound of Music. (The Sound of Music)
7.45. The Sound of Music. (The Sound of Music)
8.45. The Sound of Music. (The Sound of Music)
9.45. The Sound of Music. (The Sound of Music)
10.45. The Sound of Music. (The Sound of Music)

FRIDAY, September 4th.

11.30-12.30. Midday Transmission.
1.45. The Sound of Music. (The Sound of Music)
2.45. The Sound of Music. (The Sound of Music)
3.45. The Sound of Music. (The Sound of Music)
4.45. The Sound of Music. (The Sound of Music)
5.45. The Sound of Music. (The Sound of Music)
6.45. The Sound of Music. (The Sound of Music)
7.45. The Sound of Music. (The Sound of Music)
8.45. The Sound of Music. (The Sound of Music)
9.45. The Sound of Music. (The Sound of Music)
10.45. The Sound of Music. (The Sound of Music)

A Musical Comedy.

THE PILOT

Book and Lyrics by
Arnold D. Sykes and William Merrin.
Music composed by William Merrin.

Jackson (a Caretaker)

LAURENCE BAGSHAW

Daisy Harding (Denton's Secretary)

DOROTHY TRIBLE

The Hon. Beryl Hermitage (in love with Denton)

IDA SARGENT

Derak Denton (a Young Inventor)

ARTHUR B. CRAGG

Sparks (a Wireless Operator)

WILLIAM MERRIN

Office Boy

RONALD ARTHUR

Mr. Florencia

Sir John Bradfield (from the War Office)

MARK MELLES

Lord Hermitage (Owner of the Aerodrome)

ARNOLD D. SYKES

Lady Hermitage (his Wife)

RUBY BARTOW

The Sound and the Fury

JAMES TOWNEND

Attendant.....LAURENCE BAGSHAW

(Continued in the next column.)

(Continued from the previous column.)

John Naimon (a Harpist) DOLLY
Zahed Naimon (a Harpist) STOREY
Gertie
A crowd, Clerks, Slaves, Dancers, etc.
Act 1.

The General Office in Lord Hermitage's

Act 2.

1. The Test of Hermitage's

Act 3.

Operatic Hints.

JOHN STOREY (Soprano)

MARK MELLES (Bass)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

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IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

WILLIAM MERRIN (Tenor)

RONALD ARTHUR (Bass)

IDA SARGENT (Soprano)

Plymouth Programme.

SPY 338 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

Programme S.B. from London.

MONDAY, September 1st.

Programme S.B. from London.

TUESDAY, September 2nd.

Programme S.B. from London.

WEDNESDAY, September 3rd.

Programme S.B. from London.

THURSDAY, September 4th.

Programme S.B. from London.

FRIDAY, September 5th.

Programme S.B. from London.

SATURDAY, September 6th.

Programme S.B. from London.

SUNDAY, September 7th.

Programme S.B. from London.

MONDAY, September 8th.

Programme S.B. from London.

TUESDAY, September 9th.

Programme S.B. from London.

WEDNESDAY, September 10th.

Programme S.B. from London.

THURSDAY, September 11th.

Programme S.B. from London.

FRIDAY, September 12th.

Programme S.B. from London.

SATURDAY, September 13th.

Programme S.B. from London.

SUNDAY, September 14th.

Programme S.B. from London.

MONDAY, September 15th.

Programme S.B. from London.

TUESDAY, September 16th.

Programme S.B. from London.

WEDNESDAY, September 17th.

Programme S.B. from London.

THURSDAY, September 18th.

Programme S.B. from London.

FRIDAY, September 19th.

Programme S.B. from London.

SATURDAY, September 20th.

Programme S.B. from London.

SUNDAY, September 21st.

Programme S.B. from London.

MONDAY, September 22nd.

Programme S.B. from London.

TUESDAY, September 23rd.

Programme S.B. from London.

WEDNESDAY, September 24th.

Programme S.B. from London.

THURSDAY, September 25th.

Programme S.B. from London.

FRIDAY, September 26th.

Programme S.B. from London.

SATURDAY, September 27th.

Programme S.B. from London.

SUNDAY, September 28th.

Programme S.B. from London.

MONDAY, September 29th.

Programme S.B. from London.

TUESDAY, September 30th.

Programme S.B. from London.

WEDNESDAY, October 1st.

Programme S.B. from London.

THURSDAY, October 2nd.

Programme S.B. from London.

FRIDAY, October 3rd.

Programme S.B. from London.

SATURDAY, October 4th.

Programme S.B. from London.

SUNDAY, October 5th.

Programme S.B. from London.

MONDAY, October 6th.

Programme S.B. from London.

TUESDAY, October 7th.

Programme S.B. from London.

WEDNESDAY, October 8th.

Programme S.B. from London.

THURSDAY, October 9th.

Programme S.B. from London.

FRIDAY, October 10th.

Programme S.B. from London.

The March of Progress

THE new B.T.H. R Valve, now reduced to 8/-, represents yet another stride in the march of progress. It is undoubtedly the finest valve in the bright emitter class.

Amongst the special features which contribute to the remarkable efficiency of the new B.T.H. R Valve are the following:

HIGH VACUUM for efficient working and long life.

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EXCEPTIONALLY LOW GRID CURRENT, ensuring excellent frequency response without distortion, even when the means of adjustable grid bias are not available.

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| Filament current | - | - | - | 0.7 amp. |
| Max. anode voltage | - | - | - | 100 Volts |
| Anode resistance | - | - | - | 25,000 Ohms |
| Power amp. factor | - | - | - | 25 |

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Max. Plate Voltage 80 Volts **16/6**

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B4 Filament Voltage 6 Volts
Filament Current 0.75 Amp
Max. Plate Voltage 100 Volts **22/6**

B6 Filament Voltage 3 Volts
Filament Current 0.14 Amp
Max. Plate Voltage 100 Volts **22/6**

B7 Filament Voltage 6 Volts
Filament Current 0.25 Amp
Max. Plate Voltage 120 Volts **24/6**



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Director of Research at the Radio Press Electro Laboratories, and late Technical Wireless Head of the Royal Air Force,

whose article

"FORTHCOMING DEVELOPMENTS IN RADIO"

will appear in the

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This splendid double number of "MODERN WIRELESS" is of particular interest to every radio enthusiast. It contains 156 pages, 100 illustrations, and of unusual value to the enthusiast.

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SELECTION FROM CONTENTS.

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A Simple Eight Valve Superheterodyne Receiver.

The "Harmony Four" Receiver. By Percy W. Harris, M.I.R.E.

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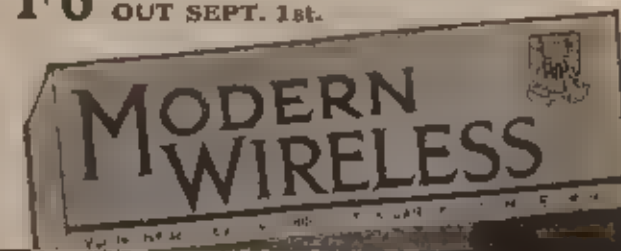
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Receiving Germany. By A. D. Cowper, M.I.R.E.

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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

- 3.30-5.30.—Programme S.B. from London.
 S.O. Salvation Army Service from the Studio.
 Hymn, "When I Survey"
 Tenor (Mr. F. J. Smith) (S.O. A.)
 Band, "And the Glory" ("The Messiah")
 Cornet Solo, "Oh For the Wings of a Dove"
 (Baudouin A. DUNCAN)
 Band, Gigue from Havana "Carnation"
 Vocal Solo, "Some Day" (Marshall)
 Euphonium Solo, "I know That My Redeemer Lives"
 (Henderson & DUFFMAN)
 Band, "Eventide"
 Address by Mrs. Field-Meyer DUNCAN
 Pianoforte Solo, "Sabbath Evening"
 (Mrs. BLUNNETT)
 Band, "Amen"
 (S.O. A.)

MONDAY, August 31st.

- 8.15.—Orchestra, under the Direction of Dante Solari, relayed from the Grand Hotel.
 1.15.—CHILDREN'S CORNER.
 3.50.—Children's Letters.
 5.40-10.15.—Programme S.B. from London.
 TUESDAY, September 1st.
 11.30-12.30.—Gramophone Records.
 4.0.—Orchestra, under the Direction of John Wm. Wm., relayed from the Café of Messrs. T and J Roberts, Ltd.
 5.0.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.40.—Gramophone Records.
 7.40.—Mr. ERIC K. SIMONE: "Upton Sings"
 8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 2nd.

- 1.30-3.30.—Gramophone Records.
 3.0.—Gramophone Records by Messrs. Baritz.
 4.0.—The Salon Orchestra, relayed from the Royal Prince's Palace, Bridlington.
 5.0.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.40.—Gramophone Records.
 7.40.—Gramophone Records.
 8.0.—HERMAN DAWKINS and his Band relayed from the Spa Pavilion, Bridlington.
 10.0-10.45.—Programme S.B. from London.

THURSDAY, September 3rd.

- 1.30-3.30.—Gramophone Records.
 4.0.—Orchestra, relayed from the Albert Hall.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.40.—Gramophone Records.
 7.40.—Mr. ERIC K. SIMONE: "Upton Sings"
 8.0-11.30.—Programme S.B. from London.

FRIDAY, September 4th.

- 1.30-12.30.—Gramophone Records.
 4.0.—Orchestra, under the Direction of Dante Solari.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.40.—Gramophone Records.
 7.40.—Mr. ERIC K. SIMONE: "Upton Sings"
 8.0-11.30.—Programme S.B. from London.
 Under the Direction of COLIN SMITH.
 GERTRUDE EDGARD (Mezzo-Soprano).
 ERNEST PLATT (Baritone).
 DAVID MILNER (Soprano).
 THE ORCHESTRA
 Fantasia, "The Barber of Seville" (Russo).
 Three Dances from "The Palace of Puck"
 (Finn-Lyland)

(Continued in the next column.)

(Continued from the previous column.)

- "Spanish Suite" (Leoneville)
 "The Lover"
 "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

GERTRUDE EDGARD.

- "The Lover"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

- "If You Should Go A-Roving"
 "The Devon Maid"
 "If All the World"
 DAVID MILNER.

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

THE ORCHESTRA.

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

ERNEST PLATT.

- "Don Juan's Serenade"
 "When the King Went Forth to War"
 DAVID MILNER.

- "Dandy Fifth"
 "En Avant"
 "En Avant"

THE ORCHESTRA.

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

GERTRUDE EDGARD.

- "Ashoo at Her Lovers"
 "Only a Rose"
 "Homenage a Love Song"
 "A Blood Red Ring"
 "Oh, Countess, Fareyou"
 "Serenade"

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

THE ORCHESTRA.

- "The Wrecking of Sara"
 "The Wrecking of Sara"
 "The Wrecking of Sara"

SATURDAY, September 5th.

- 4.0.—Orchestra, under the Direction of Dante Solari.
 5.0.—CHILDREN'S CORNER.
 5.50.—Children's Letters.
 6.40.—Gramophone Records.
 7.40.—Gramophone Records.
 8.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

- "The Threshold"
 "The Threshold"
 "The Threshold"

THE BAND.

- "The Threshold"
 "The Threshold"
 "The Threshold"

- "The Threshold"
 "The Threshold"
 "The Threshold"

GWILYM THOMAS.

- "The Threshold"
 "The Threshold"
 "The Threshold"

SATURDAY, September 5th.

- 3.45.—Afternoon Topics.
 4.0.—Orchestra, relayed from the Castle Cinema.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40.—Programme S.B. from London.
 7.40.—Programme S.B. from Cardiff.
 10.0-12.0.—Programme S.B. from London.

Swansea Programme.

5SX 492 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

- 3.30-6.30.—Programme S.B. from Cardiff.
 8.30.—Studio Service.
 9.0-10.45.—Programme S.B. from London.
 10.45-11.10.—Programme S.B. from Cardiff.

MONDAY, August 31st.

- 3.45.—Afternoon Topics.
 4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40-10.45.—Programme S.B. from London.

TUESDAY, September 1st.

- 4.0.—Gramophone Records.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 2nd.

- 3.45.—Afternoon Topics.
 4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40-10.45.—Programme S.B. from London.

THURSDAY, September 3rd.

- 4.0.—Gramophone Records.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40-11.30.—Programme S.B. from London.

FRIDAY, September 4th.

- 3.0.—Transmission to Schools.
 4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema.
 5.15.—CHILDREN'S CORNER.
 5.45.—The Post Bag.
 5.50.—Musical Interlude.
 6.40-10.45.—Programme S.B. from London.
 7.40.—Mr. GUY POOCK, S.B. from Cardiff.
 JENNIE ELLIS FRANKLIN (Soprano).
 HOWELL THOMAS (Tenor).
 EDDIE WILLIAMS (Entertainer).
 GWILYM THOMAS (Violoncello).
 THE BRITISH LEGION (SWANSEA) MILITARY BAND.

- 8.0.—THE BAND.
 March, "The British Legion"
 Overture, "Light Cavalry"
 "Sandalwood Feet"
 "Where or You Walk"
 8.20.—Eddie Williams
 In Song and Character Study.

- 8.30.—THE BAND
 Selection, "The Maid of the Mountains"
 8.45.—JENNIE ELLIS FRANKLIN

- "The Maid of the Mountains"
 "St. Nicholas' Day"
 "The Maid of the Mountains"

- "The Maid of the Mountains"
 "The Maid of the Mountains"
 "The Maid of the Mountains"

- "The Maid of the Mountains"
 "The Maid of the Mountains"
 "The Maid of the Mountains"

- "The Maid of the Mountains"
 "The Maid of the Mountains"
 "The Maid of the Mountains"

- "The Maid of the Mountains"
 "The Maid of the Mountains"
 "The Maid of the Mountains"

(Continued in the previous column.)



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SUPREME in the excellence of their well designed and unique packing Army Club cigarettes are peerless in the perfection of the carefully selected, and matured, American Tobaccos solely used in their manufacture. Leaf tobaccos—so good—so pure—so inviting—that one is loath to waste so much as an end.

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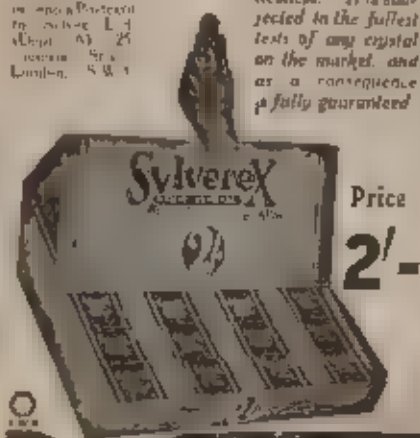
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Have you entered for the "Sylverex" Radio Crystal Prize Scheme?

The Competition is simple—you merely put twelve B.B.C. "turns" in order of popularity. And every competitor receives a prize, the chief prizes going to those competitors giving the nearest to the correct list according to total voting, the other competitors all receive Consolation Prizes.

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Humorous Entertainers.
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"Star" Musicians and Vocalists.
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ONE of the most decisive and beneficial steps ever taken in the history of British Wireless has been accomplished by a collaboration between the world-renowned manufacturers of Mullard Valves and Philips Glowlampworks Ltd., the famous lamp and valve makers in Holland.

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This will mean an immediate call for **INCREASED BRITISH PRODUCTION** to meet the demands of the home market, thus producing **MORE WORK FOR BRITISH LABOUR!**

- (2) The exclusive use in Great Britain by the Mullard Radio Valve Co. Ltd. of all Philips Patents and improved manufacturing processes relating to the specialised manufacture of Radio Valves.

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AND
BETTER RADIO VALVES**

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THE MASTER VALVE



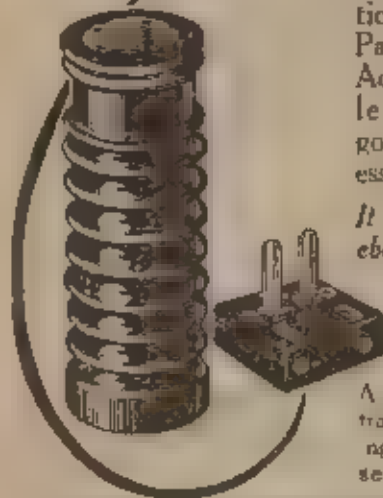


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DULL EMITTERS

—now is the time to face the facts

CHEAPER advertising can sell anything once—but if the commodity does not live up to its established reputation then the manufacturer gets no repeat orders. His business is built upon what he sells, the product declines in popularity and eventually disappears. On the other hand, if the article is a good one users are only too glad, not merely to keep on buying but also to testify to its merits and further its sales.

When the Cossor Valve was first introduced its novel constructional features created great interest. The sceptically-minded bought Cossor Valves deliberately to prove to their own satisfaction the fact that an arched filament almost totally surrounded by a hood-shaped Grid and Anode could make no material improvement in sensitiveness or volume.

But those who came to scoff remained to praise. Throughout the length and breadth of the land you'll find Cossor users enthusiastically acclaiming the superiority of their valves. Not merely because actual experience proves them to possess a longer life—not merely because comparative tests show them to be more sensitive to weak signals—not merely because they are entirely free from annoying microphonic noises—not merely because they yield a much purer tone. Their popularity cannot be ascribed to any one of these features but to the rare combination of them all.

And now comes the Wuncell, the first really long life Dull Emitter. Dull Emitters are no new discovery. They have been in existence for several years—but there is a vast difference between the laboratory specimen and the valve produced under modern manufacturing conditions in mass production. Two hiccups have always been present in the evolution of the perfect dull emitter. One the difficulty of obtaining absolute uniformity of performance, and the other, of producing a robust valve.

Not until these difficulties were definitely overcome was the Wuncell placed upon the market. The wonderful reputation enjoyed by the Cossor Bright Emitter valve could not be prejudiced by the hasty manufacture of a dull emitter merely to meet a clamorous demand.

Uniformity of performance and exceptional sturdiness are the two outstanding features of the new Wuncell. These are no idle platitudes as many thousands of Wuncell users can already testify. They are due solely to its unique filament.

Instead of whittling down the filament to secure low current consumption at the risk of fragility, that used in the Wuncell, by reason of a most elaborate process is *built up layer upon layer*. The result is a filament quite as stout as that used in any bright emitter valve. Its electron emission, however, is so vastly increased that only very little electrical energy is required to operate it. In daylight, for example, its glow is practically invisible, while at night it can only be compared to the luminous figures on a watch.

With such a filament mounted in arch formation and further secured at its centre by a third support, it is small wonder that the Wuncell was described by *Amateur Wireless* as being "almost everlasting." Valve users would do well to note that this type of filament is not obtainable in any other make of valve.

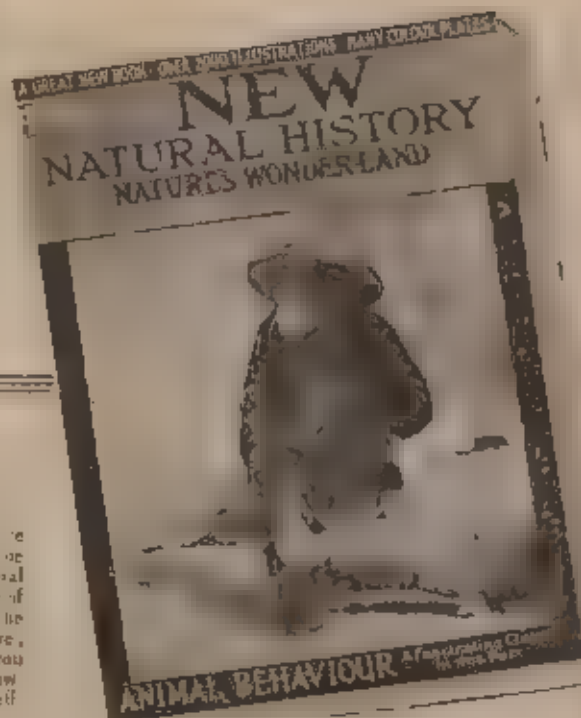
Uniformity of construction is safeguarded in the big Cossor factory through the provision of the most accurate machinery that human ingenuity can devise. Gauges accurate to one ten-thousandth part of an inch—workers long skilled in the most delicate operations—systematic tests taken during every process—the courage to discard every valve which does not reach the pre-determined standard of excellence—these are some of the reasons why the Wuncell is rapidly supplanting all bright emitter valves.

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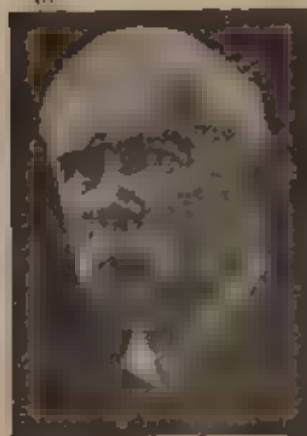
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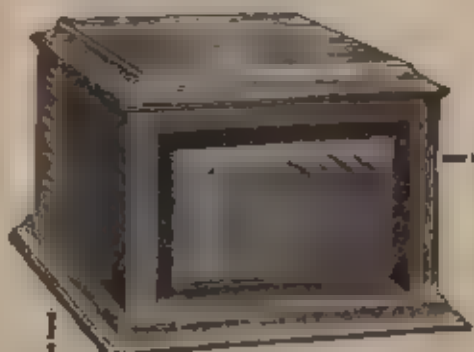
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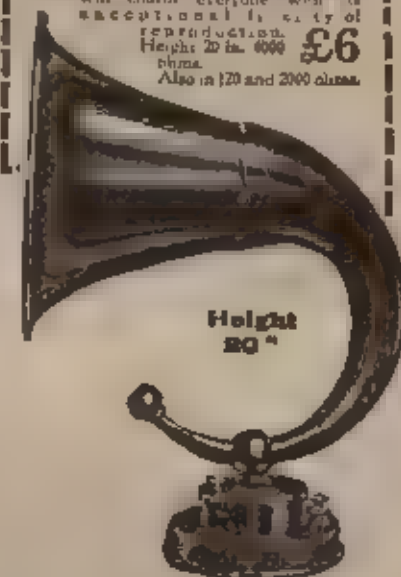
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